THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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NYM CRINKLE'S FEUILLETON

To a Successful Actress.

No buds that I know of will teach you
  The lesson of promise and pains,
No flowers would live till they reach you,
  In the rattle of travel and trains;
But the best that I have I will send you,
  It has grown in the sunshine and rains,
And out of my turmoil I lend you
  One thought that is all that remains.

I care not how far you may travel,
  Or how great is the distance between,
You cannot, forgetting, unravel
  The chains that are rosy and green.
My day-dreams shall seek you and find you,
  As the thirsty soul seeks for a stream,
And my fancy shall catch you and bind you
  In the mesh of a beautiful dream.

Oh, never, believe me, are blighted
  Those hours in the hurry and press,
When I walked in my desert, delighted
  To know you would sweep to success.
Not once have I dreamed yet or counted
  On calling one favor my own—
Only waiting to hear you have mounted
  And sat down on your ivory throne.

And then, when the daylight has broken
  On the peaks of the far prom'sed land,
You will know that one man who has spoken
  Had hold of your good angel's hand.
When the chaplets and triumphs are fingered,
  Remember the friend who was true,
And who plucked a few buds as he lingered,
  All damask and dewy—for you.

Stay there in my starlight forever,
  Untouched by the strife and dishonor,
To remember my little endeavor,
  My beautiful Diane Madonna.
Some things are endeared and enduring
  In a world that is drunken and mad,
And of all that's allowed or alluring
  I gave you the best that I had.

NYM CRINKLE.

The Winter's Tale is not a great play. It has some marks of the master's hand in it. Some of its lines have gone into our common language and some of its poetry nestles lovingly in the heart of Saxon civilization.

But from the dramatic point of view the play has little to recommend it at our day. Leontes is an unreasonable brute no less than a tyrant, and Hermione awakens only our pity at her unnecessary fate and our disgust at her husband. Much of the language is involved and archaic, and the situations, to be effective, involve something very like claptrap, as when Apollo answers with his thunders the defiance of the King, as if he were Jupiter Tonans himself.

But that which is not dramatic can be made pictorial and charming, and that is what Miss Anderson has made it. A wealth of ingenuity has been expended on its details, its setting and its human adjuncts, and the result is a singularly beautiful and fantastic entertainment in which the Arcadian airs and pastoral delights woo us with a strange delight.

No better proof can be had of the undramatic character of the play than the fact that the great triumph of the representation on Monday night was the elaborate and pretty shepherd's dance of the fourth act. As here done it is virtually an interpolation; but it was so sportively pastoral, so fresh in its abandonment, and so closely reproductive of the Hellenic tradition, and withal so picturesque, that the audience fairly rose at it.

Miss Anderson has caught Mr. Irving's trick in thus appealing to the eye with her whole stage. A few years ago she appealed mainly with her voice. Now she has learned the pictorial scale of values.

I think it may be said of her in selecting this play that she has reached a clearer comprehension of what she can best do, and has abandoned the ultra-tragic and the condign emotional.

At least, I hope so. Miss Anderson is first of all picturesque. When she isn't a statue she is a cartoon. She cannot make people weep. But she can fill their hearts with joy when she doesn't try to.

I don't think there is a tear on earth that can trace its origin to her genius.

I don't think she knows what suffering is, and this blessed ignorance is dead against her making people believe that she has a pang to exhibit. She is not so sympathetic as vital. Her muscles predominate over her nerves. She expends in action what genius conserves in feeling. She has a magnificent deep, mellow voice. But she leans on it. She has a large, girlish figure, but it is not heroic except in poses. In searching for classic similitudes to characterize her Grecian contour and Hellenic head one does not think of Daphne or Diana so much as of Penelope—and her most ardent admirers have celebrated her as Penelope was celebrated, not for her conquests but for her constancy.

Here let me say that I concede once and for all that Miss Anderson's personal career has been from the start honorable, spotless, discreet.

I coincide, without argument, in all that has been stated by and superfluously said about her exemplary personality. I allow her social position, her private traits, her home habits, her unimpeached parentage, her affection for her relations, her congenital health, her excellent conscience, her admirable organization, her delightful nationality, her transcendent cleanliness of mind, her supreme hygienic condition, her innate prejudice in favor of the true and beautiful.

But while acknowledging all this I ask myself if these are matters with which the public reviewer has anything to do. I cannot quite believe that Miss Anderson invites public criticism of what is purely accidental and private.

We are bound to admire rectitude of character in this world I know. But in public competition we never estimate skill from the moral point of view. You do not engage an architect because he loves his wife, or get your portrait painted by the artist whose claim is that he never beat his children. You weigh the preacher by his eloquence, not by the baths he takes. Men and women who aim to be artists undertake to do a specific thing before the world. The world assembles to decide on the specific thing.

Now it should be said that in the specific thing of acting the chances are that Joan of Arc or St. Cecilia would not play Lady Macbeth as well as Messalina or Lucretia Borgia.

There is such a thing as a Tuxedo scale of moral values. The people who use it would measure the Milo goddess with a marriage certificate and read their prayers out of an Elite Directory.

Great injustice has been done Miss Mary Anderson by the effusive admirers who insist upon talking about her instead of her work. It is as an actress only that we are warranted to discuss her.

In many respects I regard her choice of The Winter's Tale as one of the cleverest things of her career. It is the recognition of the limitations no less than of the advantages of her talents. She got away from the idea that Mary Anderson was all that the public wanted and began to perceive that the public wanted only that which Miss Anderson could best do.

That she can do Hermione and Perdita much more amply, delightfully and satisfyingly than she can do Juliet, will, I believe, be apparent to any honest observer. And the reason is that Hermione and Perdita do not make the passionate demands upon her that Juliet makes. Juliet fills the scene with an intense, electric, amatory love. It transcends all conventional bounds. It makes no sort of difference how you elaborate or pad or paint or illumine the scene, Juliet is its throbbing focus.

How unlike this is The Winter's Tale! The heroine's fate is just a little beyond the domain of human interest. The injustice of her accusation and the formal dignity of her protests belong to another order of theme. She passes away before the play is half over, the interest in her ceases, the continuity is broken. In place, therefore, of a sustained motive we have a double canvas upon which are two unlike themes. One is mythologic and melodramatic, the other is idyllic and pastoral. It is Claude Lorraine and Claude Duval together—Elizabethan cruelty and Hellenic sweetness. Upon such a tapestry the skillful manager and the sagacious actress can embroider almost any decorative work without disturbing the integrity of background.

This is what Miss Anderson has done. She has built up the trial scene with human adjuncts and mythologic thunder. She has elaborated the shepherd's dance into an Arcadian picture that has never been surpassed on canvas or on the stage. The drama has in fact been heightened into a panorama that continually feeds the eye, and it moves to airs of Arcady cunningly softened and fades out in mellow hues that lull us to dreamy tolerance.

Miss Anderson from first to last is seen in a subdued light. She no longer depends upon her trumpet declamation. That slightly acrid histrionism that she originally brought from the West has lost its glittering corners. A mellow radiance from the studio of Tadema settles upon her. Her virginal austerity gives way in the wantonness of rustic innocence. She never could exhibit the abandon of passion in Juliet, but she has accomplished the abandon of the shepherdess in Perdita. One appeal was to the feelings; the other is to the eye. One was passion; the other is motion. She throws herself into the dance with the delicious recklessness of a bacchante. Never were her superb limbs before unchained. They strode and defied the lightning; they paced the Clytemnestra, Siddons gait; they had a scrap with tragedy. Now they melt to the fluctuant and lascivious rhythm of Lydian airs.

The strain is gone.

One sees here the specific influence of the English school upon Mary Anderson. Mr. Irving, who may be said to be at the head of that school, has diverted the English drama from histrionism to pictorialism. He has abandoned the study for the studio. His attempt is not to embody events but to illumine them.

Nobody ever gave color such an importance upon the stage as he. Shakespeare in his hands underwent a sea-change and in ceasing to be a poet became a panorama.

He painted Much Ado About Nothing until his pigments stood alone. We remember the groups, the drapery, the irridiscence, the perfume of swinging censers, the organ tones, the scarlet against the cool greys burning there in our recollection. But Benedick rose no higher and plunged no deeper for it all.

Then we saw the spiritual poem of Faust—that masterpiece of ethical philosophy in which the destiny of man is wrought out in the conflict of good and evil, put into the kaleidoscope of realism and made entertaining with the mumbo-jumbo of stage craft.

People who had never read Goethe, and wouldn't know what he was talking about if they had, saw the most vivid realization of the traditional devil and the most startling Brocken that had ever been mounted.

Mr. Irving taught us a great deal in the subordination of color and sound and in the focusing of effects to a given purpose. Nobody lavished such a wealth of good taste upon the tissues and textures of Shakespeare.

This, I think, is the natural outcome of an æstheticism that cannot create but that can arrange and elaborate.

Miss Anderson has learned the trick of the decorator. We come to her production of The Winter's Tale very much as we should come to one of those elegant salons to which every art has contributed. The muses are no longer present in person, but they speak to us in the furniture, in the frescoes, in the hired musicians, in the propriety of the guests.

There is an acknowledgement on Miss Anderson's part in all this—just as there was on Mr. Irving's part—that the gifts of Miss Anderson are not heroic and compulsory enough to do without the assistance of all the sister arts.

She cannot, like Salvini or Ristori or Cushman, defy scenery and ride over the conventionalities with imperial sweep. But she can, like Irving, compel admiration and arouse infinite delight by a composite art that seizes upon every adjunct and makes a picture of every circumstance.

I think the acknowledgment ought to be accepted thankfully. Miss Anderson, in the early part of her career, deserved more praise for her boundless self-confidence than for her achievements. She came full armed into the conflict to do the Alexandrine feat, and before she had been in the fray six months she was sighing for other worlds to conquer.

This amiable and overweening quality of youth is not so glaring as it was. In gaining modesty she has gained strength. The subduing influences are apparent in her face, her voice, her arms. She doesn't care so much about telegraphing the white symbolism of passion or gyrating the potion scene. She is content to let her natural talents flow deliciously into Perdita. She no longer says knowl-edge—it is no-ledge. Here and there Miss Ellen Terry's cadences are heard. But aside from all this The Winter's Tale will fascinate you. There is a flavor to it that is like Keats' poetry.

Of the English company I have nothing to say that is not commendatory, though the excellence appears more distinctly in the ensemble than in the individual efforts. Mr. J. H. Barnes, who was the Leontes, does not, I should say, play the part *con amore*. I thought he betrayed his modern contempt for the tyrant on several occasions. I do not blame him. I believe that to play a part well an actor's heart should be in it. I cannot imagine anyone putting his heart into Leontes. Mrs. John Billington, the Paulina, was recognized instantly as a capable actress, and Mr. J. G. Taylor succeeded admirably in lifting Autolycus to a momentary height of comedy.

The Winter's Tale may be accepted as one of the prettiest, brightest and most illusive rehabilitations of Shakespeare that we have had here. To the man of cultivated taste it will appeal with a hundred exquisite suggestions. To the many admirers of Mary Anderson it will offer that actress in a new and chastened garb of art. To the public at large it will furnish a series of unexampled pictures whose influence cannot help being benignant.

NYM CRINKLE.

BELLE ARCHER.

Roland Reed was standing in the box office of the Memphis Theatre on last Thursday, when an old countryman approached, and recognizing Mr. Reed asked him if the house would be as good as on the night previous. Mr. Reed promptly answered that the house would be bigger. The old man, with a guileless smile, said he thought the house would be the same size. This reverses the ancient apothegm of a Roland for an Oliver.

At the Theatres.

PALMER'S THEATRE—THE WINTER'S TALE.

Leontes	J. H. Barnes
Mamillius	Miss Hoare
Camillo	J. Maclean
Antigonus	George Warde
Cleomenes	Arthur Lewis
Dion	Mr. Raphael
A Councillor	Sydney Reeves
Polixenes	Herbert Waring
Florizel	Morton York
Archidamus	Lemmon Warde
An Old Shepherd	Mr. Sainsbury
Clown	Joseph Anderson
Autolycus	J. G. Taylor
Paulina	Mrs. John Billington
Emilia	Miss Tennyson
First Lady	Miss Lablache
Second Lady	Miss Russell
Mopsa	Zeffie Tilbury
Dorcas	Mary Ayrton
Hermione } Perdita }	Mary Anderson

On Tuesday evening, at Palmer's Theatre, Mary Anderson made her long-promised *rentree* in The Winter's Tale, "doubling," herself, the parts of Hermione and Perdita.

The audience was large and kindly, the setting of the piece beautiful, and the whole representation highly picturesque and interesting, yet the evening's result must be recorded as—to the finer critical taste—a grave disappointment.

It might have been hoped that, in her five years' interim of London experience, Miss Anderson would have grown in artistic stature, and added to her personal charm some of those finer graces of artistic culture which have not formerly been prominent in her work. But, like the Bourbons, she seems to have neither learned nor forgotten. On the hearing of Tuesday evening she appears just what she has hitherto been—a woman of exceptional beauty of person and grace, and charm of voice and manner, with good stage knowledge and a fair intelligence; of subtle intuition, refined method and dramatic instinct or fire, but scanty store.

Her Hermione is statuesque and pleasing, but in deeper conception or feeling, little more. Where she has merely to be graceful or winning, as in her pleading with Polixenes, and her motherly sportiveness with the boy Mamillius, she was charming. In the graver elements of the role, especially in the crucial trial scene, she was far from strong. A certain tendency to exaggeration of gesture and facial expression has grown upon her till at some points it borders unpleasantly on caricature. Her defiance of Leontes' accusations, her suffering dignity in the trial, were all given with hard mechanical method and little of real pathos or subtle suggestion.

As Perdita, where her work lies almost exclusively in being lovely, she has an easy task, and one quite in her own line. Her gentle coquetry with Florizel, and her innocent, hoydenish friskiness with the country lads and lasses, were admirable. Of her personal grace and ease in the country dance it might be hard to say too much in praise.

In the limelight effulgence of the statue Miss Anderson was at her best again, a charm which vanished when she was called on to move and speak. Her descent from the pedestal and the pleading anxiety of her approach to Leontes—especially in a certain exaggerated way of throwing forward the neck and chin and an almost haggard rolling of the eyes—was comparatively stiff, mannered, and hard.

Miss Anderson, it is pleasant to state, pronounces her lines with beautiful clearness and accuracy of enunciation, and with her well known rich and deep, though sometimes excessive sonority of tone. On the other hand her reading of Shakespeare's noble verse is usually primitive and often distinctly faulty.

As to the supporting cast we gladly take refuge in the time-honored phrase, "the less said the better." The late Sir Francis Head once published a book called "A Fagot of French Sticks." If for French we read English, we have a succinct definition of Miss Anderson's company. They all talk in the thick, choky guttural so distinctive of the Cockney second-rate actor, which makes them unintelligible anywhere back of the front rows. They all murder their lines with a serene insensibility to taste and meaning, which the long-suffering auditor would be glad—temporarily—to share. In this regard J. H. Barnes, who, as Leontes, ought to be the second best actor in the piece, is a chief sinner.

One or two of their little "fads" in the matter of pronunciation strike oddly on hearers trained on Webster and Worcester. Their mannerfol pronouncing knowledge *no ledge*, for instance, will always seem apocryphal to any orthœpist not trained in an English *Co-lege*.

To this dispraise some exception may be made for a little tart and vixenish acting by Mrs. John Billington as Pauline, and some good character work by J. G. Taylor in the humorous role of Autolycus.

The staging, on the other hand, was without exception beautiful, artistic, and elaborate in a high degree. Mr. Irving's Lyceum artists could do no better. If space allowed we might enlarge indefinitely on the picturesque charm of the classic fete in the first act, the realistic naturalness of the crowd at the trial, the delightful grace and charm of the rural scene in the fourth act and the beautiful management of the statue scene. The rustic dance of the peasants was what the French call a *clou*—one of the sensational bits which help to heighten a good piece or carry off a bad one. It was stormily applauded and, but for Miss Anderson's gentle deprecation, might have been kept up till midnight.

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A large audience greeted A Legal Wreck at the People's on Monday night. The play was given with the same cast and the same scenery that marked its sojourn at the Madison Square Sidney Drew as Lawyer Merriam carried off the honors. Alfred Hudson, Sidney Smith, George Fawcett, Boyd Putnam, Lilla Vane, Mrs. Fanny Denham Rouse and others acquitted themselves creditably and to the complete satisfaction of the auditors. Next week, Paul Kauvar.

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NIBLO'S GARDEN—THE UNDER CURRENT

Captain Debaron	William A. Whitecar
Bertie Mobraigh	Jameson Finney
Ryver	Dominick Murray
Bondi	George Barnum
Doctor Saul	Henry Walton
Lawyer Chantrey	John A. Ellsler
Mitts	Charles E. Thropp
The Finsbury Mouse	Allie Phillips
The Man of the Smithy	T. H. Glenney
Tansy	Kenneth Lee
Rosa Sudleigh	Mercedes Malarini
Alice Sudleigh	Laura Almosnino
Claire Debaron	Alice Hood
Mother Hundreds	May Sylvie
Silenah	Lizzie St. Quentin

A wild, incoherent melodrama called The Under Current received its initial performance at Niblo's on Tuesday evening. It would have been much better for the reputation of the author, Augustin Daly, if it had been its last and only representation.

The said Daly is also the "author" of many German comedies which have achieved more or less success with metropolitan audiences. But his first love was lurid melodrama, and at the beginning of his career he concocted two pieces entitled Under the Gaslight and A Flash of Lighting, which acted for many years as a kind of safety valve for his morbid craving for sensational situations. It would be difficult to say just why he has seen fit to rake the smouldering fire of his melodramatic passion at this late day.

The Under Current runs strong in one direction—in the direction of all that is distasteful to cultivated playgoers. It does not strike a happy medium between good and bad—it makes a bee-line for the gallery and comes to the surface with the slimy oozings of The Two Orphans, Under the Gaslight, The Lights o' London, and various other reminiscences.

The plot simply eludes description on account of its penny-dreadful and involved character. There are two half-sisters, Rosa and Alice Sudleigh; Dr. Saul, the fiendish uncle, who abducts Alice, the heiress, in order to blackmail the other sister; Mother Hundreds, a London prototype of Mere Frochard; Bondi, an Italian padrone; Ryver, the guardian angel of the two sisters, who turns out to be their long-lost father; Captain Debaron, an eye glassed swell, who does various romantic things; several London waifs; in fact, the entire paraphernalia of a howling melo drama. The blood-curdling situations are plentiful, but genuine surprises were not forthcoming. There is not a single climax that the tired spectator did not recognize as a familiar acquaintance. When Dr. Saul in the third act tied Ryver to the railroad track to give the dramatist a chance to have Ryver's own daughter rescue him with an axe just in time to save him from being run over by an approaching locomotive, even the gallery gods had been there before, and declined to bestow anything like the enthusiastic applause expected from that quarter. After a whole dime novel of rascality, Dr. Saul is finally trapped in trying to murder one of his nieces in her own home. The whole cast rushes on the scene, the two London waifs tie him with a rope, and after a species of Daly epilogue he is allowed to depart scot free. As he is probably still at large we can only caution our readers to beware of The Under Current.

The acting was decidedly better than the play. Dominick Murray was an excellent Ryver, and William A. Whitecar as Captain Debaron did some capital acting, especially in his scenes as the amateur detective. Henry Walton seemed conscious of the absurd villain he was supposed to depict. He tried very hard to be fiendish, but comparatively few of the audience were able to take him seriously; the audience persisted in laughing at him as an amusing scoundrel. Jameson Finney made a poor attempt at character-acting in the part of Bertie Mobraigh. George Barnum, on the other hand, acted the Italian padrone with artistic finish, John A. Ellsler as Lawyer Chantrey and T. H. Glenny as the Man of the Smithy made the most of insignificant roles. Master Charles E Thropp as a knowing London waif made a decided hit, although the part was rather overacted. Allie Phillips as the diminutive waif was also very amusing.

Of the ladies Miss Malarini was theatrically effective as Rosa, but Laura Almosnino is given to too much affectation to win much sympathy as Alice. Alice Hood was comely and clever as Claire Debaron; May Sylvie was a realistic Mother Hundreds and Lizzie St. Quentin won much applause as Silenah. The Coleman Sisters were picturesque and pleasing as Jenni and Bianchi, the tamborine girls, and the other characters of minor importance were entrusted to competent people.

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FIFTH AVENUE THEATRE—OTHELLO.

Iago	Edwin Booth
Othello	Lawrence Barrett
Brabantio	Ben G. Rogers
Cassio	John A. Lane
Roderigo	Charles Koehler
Duke of Venice	Charles Collins
Desdemona	Minna K. Gale
Emilia	Gertrude Kellogg

The fashion of our town will turn out to see American actors who come to us *via* England, just as it will throng to inspect the latest imported dramatic article; but the stars that shoot across the native theatrical heavens and twinkle over the metropolis periodically, stimulate little interest among the descendants of the butchers, bakers and candlestick makers comprising our plutocratic upper circles.

The audience that welcomed Messrs. Booth and Barrett at the Fifth Avenue Theatre on Monday night was not remarkable for "swell" characteristics. But it was a respectable, intelligent and discriminating assemblage, evidently largely drawn from the great floating population of the city and from the most reputable class of our public. This, it is worthy of note, is exactly the sort of audience before which Mr. Booth has appeared during all his New York engagements in past years.

We were promised a "production" of Othello and the promise—surprising as it may seem to those accustomed to the shabby pictorial back grounds which Mr Booth's genius formerly illuminated—was fulfilled to the letter. The tragedy, it is probable, has never had a more generous and beautiful setting. The scenes were correct novel and effective in arrangement. They presented an appearance of architectural solidity and they partook of the atmosphere of the clime and the period. The Venetian Council Chamber was a heavy set, imposing with its gallery platform and broad flight of steps, but somewhat harsh and gaudy in color. The Cyprian seaport was a picture which would have been admirable had the sky and sea shown the deep Mediterranean blue. They were painted in a shade which suggested a lettuce green in the gaslight. But the buildings to left and right were substantial and the battlemented sea-wall, frowning with culverins, gave a martial flavor to the act in keeping with its spirit and the distant turmoil of the Turks. The hall of the castle was perhaps too gorgeous in design and furnishings for accuracy, but the exterior—a street—in the fourth act was a fine piece of scenic work, subdued and artistic in tone and treatment.

Evidences of Mr. Barrett's careful and intelligent stage direction were plentiful. New details were noticeable in the minor "business" of the play, and everything moved smoothly and consistently onward. The supernumeraries—comprising a band of fresh young girls and bright-faced youths from the Madison Square dramatic school—gave life and movement to the soldiery and mob. They were neatly costumed and, except for the youthful treble of their cheers and concerted exclamations, they lent considerable interest to the production. In his regard for the smaller technicalities Mr. Barrett has shown a good deal of originality and taste. Mr. Irving has not done better service in meeting the modern requirements for excellence in mounting Shakespearean plays.

We have dwelt upon the manner of the production because it was the most meritorious feature of Othello as seen on Monday evening. The pictorial and auxiliary departments were developed to the injury of the histrionism. The acting was disappointing and unsatisfactory, especially that of the leaders.

Iago is but a secondary role under the most favorable circumstances. It is susceptible only of a certain limited degree of effectiveness, which Mr. Booth usually gives to it by subtle play of feature, sharp transitions of temper, fluent declamation and sinuous picturesqueness of movement. We regret to be obliged to say that on Monday his work was careless, slipshod and commonplace. In the second act he was up to his customary form, but in the great scene of the third he was surprisingly inadequate. He tripped blithely over the lines as though a rehearsal were in progress, and failed to accentuate his well-known "points." Whether this seeming indifference was due to intention or to the novelty of appearing before a metropolitan audience, amid handsome surroundings, we cannot say, of course. He may have been suffering from a cold—or from Mr. Barrett. If the latter was the cause of the condition Mr. Booth has our profoundest sympathy.

It is our deliberate opinion that Mr. Barrett is the very worst Othello we have yet had the misfortune to see.

Mr Barrett's admirers claim consideration for him on the score of his conscientious and studious application. If Mr. Barrett is a man of fine intellectual attainments the fact is not made apparent by his acting. It is not urged in his behalf, we believe, that nature has equipped him for a tragedian, but we are asked to condone his deficiency of endowment on the score of his artistic aim and mental vigor. These qualities do not often intrude upon his personations—they are certainly absent from his Othello, which is about as false in the elocutionary sense as it is physically puny and inconsequential. Mr. Barrett's sing song declamation in the council scene gave the key to the whole representation. His voice rose and fell in monotonous inflections, while the sense and the thought of the text were constantly obscured by false reading. Before the Duke his accents were those of a camp meeting exhorter. At Cyprus he only needed a uniform and a night stick to perfectly resemble a policeman stopping a midnight street brawl in the Fourth Ward. In the third act the Moor's jealous frenzy partook of a canine form of expression—he snarled and growled like an angry Towser. If the spectator looked for fine bits to redeem the grave faults of the impersonation he looked in vain. The majestic breadth of the character was wholly out of Mr. Barrett's reach. We only saw a very small actor in a very large part.

It may be that to do his best Mr. Booth needs a dangerous rival in close proximity. When he was appearing with Salvini his Iago was as keen and true as a Toledo. When he acted Hamlet for the Wallack testimonial, surrounded by famous people, he gave a memorable representation. But in conjunction with Mr. Barrett—an actor whose reputation is completely out of porportion to his artistic merits—Mr. Booth seems to fall into a state of carelessness that is irritating to the warmest admirers of his abilities, among whom we are numbered. The flint must meet the steel before it will emit a spark.

Some of the audience seemed to like Mr. Barrett's preaching for they applauded it. Both he and his associate accepted several calls together, their equal partnership in the response being gauged with mathematical exactitude. But the applause was not hearty and the performance—which did not end until near midnight, owing to the weary intermissions—created no enthusiasm.

The Merchant of Venice was played last evening, too late for notice in this week's issue.

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LYCEUM THEATRE—SWEET LAVENDER.

Horace P. Bream	Herbert Kelcey
Geoffrey Wedderburn	Charles Walcot
Clement Hale	Henry Miller
Dick Phenyl	W. J. LeMoyne
Dr. Delaney	T. C. Valentine
Mr. Bulger	W. B. Royston
Minnie Gilfillian	Georgia Cayvan
Ruth Rolt	Mrs. Charles Walcot
Lavender	Louise Dillon
Mrs. Gilfillian	Mrs. Thomas Whiffen

As dainty and fragrant as its pretty name is Sweet Lavender, Mr. Pinero's new play, with which the regular season at the Lyceum was opened on Tuesday night.

THE MIRROR, which in honesty has been compelled to severely censure a good many plays and players lately, finds positive gratification in the opportunity of shedding some benignant reflections afforded by this admirable production. In a word, the piece and the representation are both uncommonly fine. If Sweet Lavender does not run to overflowing houses for months it will be because a charmingly told, delightfully presented heart story has no place in contemporaneous favor, and because that which is genial, sympathetic and refined in the modern drama lacks appreciation. But we credit our public—or that class of it which patronizes a theatre like the Lyceum—with sufficient taste and feeling to give Mr. Pinero's delicious piece long life and enduring prosperity.

Sweet Lavender is in three acts. By a suggestive antithetical conceit of the author's, the scene is laid in a barrister's chambers in the Temple—one of the last places in the world where we should expect to find the perfume of a young and romantic love, but which buds and blossoms amid the shabby furniture and musty books up several flights of stairs in the British lawyers' hive. The story is very simple—that's its charm; and very ingeniously developed—there lies its strength.

Clement Hale, the adopted son of Geoffrey Wedderburn, and Dick Phenyl, a bibulous, whimsical but good-natured barrister, together occupy the chambers of which Ruth Rolt is the housekeeper. Ruth has a daughter, Lavender, the sweet heroine of the piece—a gentle, trusting, pathetic little creature. Clement has been trying to cultivate her mind, and the tuitional relation has brought them to the point of loving each other devotedly. He asks her to become his wife and she consents. But Mrs. Gilfillian, the sister of the young man's adopted father and benefactor, Mr. Wedderburn, intends that Clement shall marry her lively daughter Minnie, who has another lover in the person of a restless American, Horace Bream, who saved her life in Paris. Mrs. Gilfillian determines to upset Clement's plans toward Lavender. In this she is assisted by the girl's mother, who has a history. In her youth she loved Geoffrey Wedderburn not wisely but too well, and on learning of the relations of Clement and that person the necessity for breaking off the match resolves itself into hasty flight with the daughter, who is told that Clement would tire of a poor and uneducated wife. Mr. Wedderburn meantime quarrels over the matter with his son and receives a physical shock by the news that the bank in which he is a proprietor has suspended. Ruth comes from an institution, she has entered to nurse him, and in an affecting scene he acknowledges his guilt and his remorse and learns that Lavender is his natural child. This matter remains a secret between the two, but the young people are united; the persistent American secures Minnie; Dick, who inherited a legacy that was intrusted to Wedderburn's bank, cancels the obligation and helps that concern back on its feet, and the piece concludes amid general happiness and with the conviction that Wedderburn is likely to atone for his youthful wrong by giving Ruth his name.

No brief description can do justice to the charming simplicity and the absorbing interest of this little story, which is radiant with smiles and bedewed with tears. Sweet Lavender is as dainty as filigree—as delicate and tender in sentiment as one of Herrick's poems. We heave a sigh of relief as the plot unfolds itself without the assistance of stage villains or villainy, and we find the love of the young people swaying our sympathies and playing alternately sad and merry tunes upon our unaccustomed heart strings. Around the central interestt here cluster the eccentricities of the lovable old reprobate Dick, the lively pursuit of Minnie by Bream, the "truculent triumphs" of the finally subdued Mrs. Gilfillian, the sunny and sensible Irish doctor, the remorse stricken Wedderburn, and away from the sunshine the character of Ruth Rolt, guarding the dark secret on which the happiness of another life hangs.

Mr. Pinero, the actors and the management all deserve gratitude for their share in giving to our intelligent playgoers a wholesome, tender, entertaining work, whose story, dialogue and performance are equally skillful and meritorious. Such plays, unambitious though they be in pretentions, give a lift to the theatre, strengthen the repute and the utility of the stage, and make men and women brighter, better and happier.

Mr. Le Moyne carried off the honors as Dick, who with all his slovenness and faults we grew to love for his *bonhomie*, unselfishness and big heartedness. Mr. Le Moyne was amusing in the comic scenes, and in the more serious business of the role, he summoned to his work the moving pathos that only a fine artist can conjure. He did more than score a success—his achievement fell little short of a triumph. Mr. Miller was earnest and natural as the frank and manly Clement. Mr. Kelcey played Bream with a genuinely American flavor, in spite of his nationality. Mr. Walcot gave weight to Wedderburn and Messrs. Valentine, Royston and Bellows were efficient in smaller parts.

Louise Dillon perfectly realized Sweet Lavender in appearance and manner. It is a rather difficult *ingenue* role—a sensitive, pathetic, fragile character—but Miss Dillon acted and looked it in a way that won the sympathy and encouragement of the large and fashionable house. Miss Cayvan lacked some of the natural vivacity which is conspicuously needed for Minnie as a foil to the nom-role, but she was intelligently effective and her dresses were beautiful. Mrs. Walcot as Ruth played very earnestly and well, notwithstanding a bad cold, and Mrs. Whiffen was capital as the terrifying Mrs. Gilfillian.

* * *

Henry E. Dixey, in Adonis, made his appearance at the Star on Monday evening, after an absence from the local stage of nearly three years. A large audience of friends and admirers was present and gave him a royal welcome.

Very few changes have taken place since Adonis was last seen here, with the exception of some new specialties introduced by the star, which add materially to his popularity. Herbert Gresham still plays the polished villain, a character that gives very little scope for an actor's abilities. George W. Howard, as the miller, does some clever work and comes in for plenty of applause. Carrie E. Perkins makes a comely village maiden and has quite a sweet voice, while Ida Bell as the sculptress, Talamea, is classically comely. Annie Alliston was amusing as the Duchess. The chorus is composed of a bevy of shapely young girls, who in no way suffer from bashfulness. Among the specialties the original Clipper Quartette deserves special mention.

* * *

William Gillette's revised version of Rider Haggard's much dramatized She was presented at the Fourteenth Street Theatre on Monday night to an overflowing house. The company has been strengthened in some respects and the appropriate music, arranged by W. W. Furst, adds much to the general effect of the production. Laura Clement, in the title role, looked pretty and sang sweetly. Tellula Evans, who possesses a very pleasing voice, made a charming Ustane. Charles Bowser, as the slangy New York drummer, created considerable fun. Will Harkins was fairly good as Leo. Matt Snyder, George Parkhurst, George Heisey, F. Barnes and H. W. Frillman all did fairly well. Of course the scenery and stage effects are the main feature, and they were heartily applauded. The piece will run two weeks. Roland Reed will follow in The Woman Hater.

* * *

Paul Kauvar was presented at the Grand Opera House on Monday night to a large house. The part of Gouroc was taken for this occasion by Steele Mackaye, with the result of demonstrating that an author is not always the best interpreter of his own creations. There was an over-elaboration and an exhuberance of facial expression which detracted from the performance.

Paul Kauvar was played by Edmund Collier with much skill, although also with some tendency to exaggeration. The most dignified and solid acting was exhibited by Charles Vandenhoff as the Duke de Beaumont. In its way the General Delaroche of Nestor Lennon was a clever performance. Harry Braham gave a decidedly comic exposition of Potin.

Carrie Turner made a good Diane, although a little inclined to the melodramatic method.

Taken in its entirety the cast was strong and the performance very commendable. Next week, Annie Pixley.

* * *

The Gaiety company open to-night (Thursday) at the Standard. There will be no hissing. That bosh was unworthy any notice from the management.

* * *

The Madison Square Theatre stock season opened last Wednesday night with Partners. Notice is necessarily postponed until our next issue.

* * *

Chapman and Sellers' My Partner company is at the Third Avenue Theatre this week, and

judging from the success with the audience on Monday night, there will not be many vacant seats during the engagement. Daniel Gilfether, as Joe Saunders, was natural and impressive in his reading, easy and graceful in his action. Charles Ray, in the role of Wing Lee, does not lose much by comparison with a more noted exponent of the part. James Martin gave an uneven performance of Josiah Scraggs, and something similar might be said of the work of Eugenie Bressler as Mary Brandon. The rest of the company ranged from good to positively bad; and the pronunciation of several of its members, even in simple and familiar words, needs a reformation.

* * *

Fannie Louise Buckingham, under the management of H. R. Jacobs, presented her new version of Mazeppa before a crowded house at the Thalia on Monday. This dramatization admits the introduction of a number of specialties in the arena scene in the first act, presenting some clever people, including Edie Ward, a pleasing, petite soubrette in songs and dances; Pete Gardner, song-and-dance man; J. H. McVicker, a clever singing comedian; the four Schrode brothers in original and graceful acrobatic feats, and Miss Buckingham in a broad-sword contest. The star was very graceful in the equestrian scenes in the play, and the horse introduced is a well-trained animal. Miss Buckingham is supported by a strong and evenly-balanced company. J. Winston Murray as Abdah Khan, King of Tartary, did effective work. Next week, Zitka.

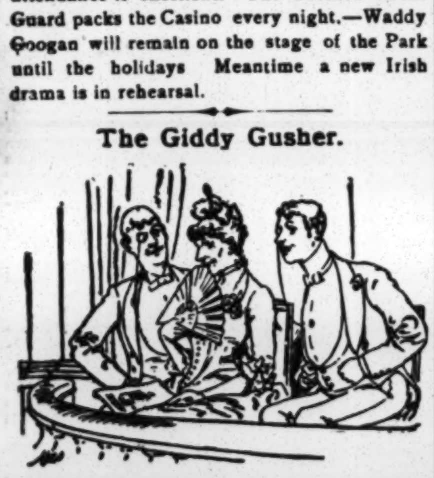
* * *

Clay Greene's version of Uncle Tom's Cabin was given at the Windsor Theatre on Monday night, with the best cast and scenery that has been employed in the piece for years. Milton Barlow, Russell Bassett, Ralph Delmore, Harry Booker, John Hazlerigg, Lillian Eldridge, Henrietta Irving, Lillie Heckler and Alice Harrison are the principal members of the cast, and it is hardly necessary to say that the parts assigned to them were excellently rendered. The large audience present were loud in their approval of everything done. Next week, Howard Athenæum Specialty company.

* * *

Mr. Barnes seems to be prospering at the Broadway.—The Brass Monkey still swings by its tail at the Bijou, and the crowd is edified and amused at the spectacle.—There is a capital bill on at Tony Pastor's this week and the attendance is excellent.—The Yeomen of the Guard packs the Casino every night.—Waddy Googan will remain on the stage of the Park until the holidays. Meantime a new Irish drama is in rehearsal.

The Giddy Gusher.



One of the funniest things to me in the world is the periodical visit of Mary Anderson to this land of her birth. It is so kind, so condescending, so really good to us. She remembers us as pleasant people who were well enough to play to in her green and salad days, and now that she is a great, foreign artist, see how nice she is to come herself and bring a lot of marvellous British performers.

Then, that our uncultivated blood may be toned up on dull, uneventful plays that won't excite it, she gives us that Shakespearean dose of porridge, The Winter's Tale. It's too good of her, and I feel so grateful I can't begin to voice my gratitude.

* * *

To be sure we have Madame Ponisi, the ablest exponent of Shakespearean female character in both hemispheres, but Ma Billington is English—quite English—and if she doesn't amount to a row of pins as an actress, think of Great Britain—that superior place! The United States should ask no more of any persons than the fact that they came from that land.

We should think Jack Barnes a great deal too stout and mature for romantic leads if he was a Yank. But he ain't, and he can stuff his Falstaffian figure into the tights of Romeo, and if they don't split from stem to stern we shall be pleased to pieces.

We have got a lot of fair young girls fully up to the ability of Miss Tilbury, but Miss Tilbury is Lydia Thompson's daughter, and if that doesn't establish her parentage and nationality, what would?

Mr. Maclean and several others in the company, I acknowledge cheerfully, could not be replaced in this country. We never had anything like 'em on the stage, and we are never likely to, thank God! That sort of man we use up behind the counters and on the cracker barrels in country stores.

* * *

But when it's all stated we have a great deal to be thankful for, and next to my daily bread I feel truly grateful to Mary Anderson for permitting herself to be born in one of the United States.

It was an early compliment she paid to this country, and her yearly return visit is a continuance of her favors.

* * *

In all sorts of provisions, in all kinds of dry goods, at the present time you don't get what you pay for, and this popular form of treatment has crept into our amusements.

I looked with much interest at a showy window bill that represented a lot of well-known people in the characters of Uncle Tom's Cabin, and with a sort of veneration for a plot with full side-whiskers, and scenes as moss-covered as the Old Oaken Bucket, I concluded to go and see Uncle Tom.

There were the features of Scarpia Mordaunt promised as good Uncle Tom. "But stop," said I, "didn't I see Mordaunt in Mr. Barnes of New York last night?" Certainly—so only his counterfeit presentment belongs to the company at the Windsor.

In the next oval but one was the fierce face of Mark Price. Now, somewhere this last week, I saw a notice of Mr. Price in some other part in some other piece.

Then with a pair of azure eyes, the pinkest of cheeks, a wealth of curls and a low-necked dress, there beamed Aunt Louisa as Aunt Ophelia. "Not much!" replied I to this libel. "The volatile Mrs. Eldridge is at present holding the pier glass up to nature and elevating the stage with Mrs. Potter."

And so if I went down to the Windsor, who, out of all the painted pictures, should I find on the stage?

Alice Harrison is promised as Topsy, but they can run in most any one blacked up for her. It's another and beautiful case of advertise what you haven't got, and let buyers kick over what they get.

* * *

And the theatres are doing just what Deacon Huckleberry did when he bought up a liquor saloon stock of old window bills—Nat Goodwin, Joe Jefferson, Mrs. Bowers, Clara Morris, Roland Reed and Jimmy O'Neill—dealt 'em out impartially to the barber, apothecary and plumber shop-windows of Croton, New York, and then produced The Three Fast Men with Tiny Glucose, Sugarplum Montague and a contortionist.

* * *

There seems to be a disposition on the part of fate to furnish home particulars with which to fill this column when outside events run slack.

At just the hour last Thursday that THE MIRROR reached the news-stands a bleak November blast was sweeping down the hillsides, a dark, forbidding sky hung overhead that leaked dismally all the morning and announced the storm that finished the day.

The houses are occasional along a patch of road leading off beyond McComb's Dam bridge, and for two hours, between eleven and one, no person traversed it but a man and woman and a helpless baby.

I can understand how a baby can be left on a rich man's doorstep. I can understand how a baby can be deserted in a railway station, left in a carriage, forsaken anywhere in haunts frequented by human beings. But how the heart of man, much less of woman, could take a mite of a weakling, who had been just eleven days in this cold world and leave it on the sodden ground, with a heavy storm already begun, where its feeble wail could not reach the ears of any one fifty feet away, where, in all possibility no foot would pass in days, is beyond me to conceive.

* * *

But that man and woman left the road, and in a patch of bushes laid the forlorn thing down to die. A miserable rag of dress, a bit of coarse red flannel and a skirt formed his wardrobe, and every article was soaked through and through.

The gods lent him breath for one despairing yell just as the tramp of a mounted policeman broke the monotony of the scene. Roundsman Wilkins says his horse scented the find and pricked his ears and halted. Again the perishing infant wailed, and in another minute the bundle of red flannel was on horseback pounding away for the station-house.

The bundle disclosed a dear little man child, eleven days old, perfect in form and intelligent in face; but so near the kingdom of heaven that had not help reached it when it did Mr. Baby would have needed nothing but the cruel ground on which it nearly perished.

* * *

I worked over that atom till the blue arms and legs got limber enough to use. Then the law laid its strong grasp on the baby. It was raining cats and dogs, but down to the Central Office the baby had to go. By this time every heart in the hotel ached for the wretched little guest, so it was decided Mr. Baby should be entered on the register, assigned rooms and remain. These hospitable intentions could not be carried out; to the Central Office went the baby followed by the landlord, whose bachelor heart had been touched.

* * *

At Headquarters he found the Charity Commissioners could alone relinquish the child, and then again a lot of rules and regulations provided Randall's Island for a certain time, and off next day with the worst rain of all falling went the miserable traveler.

On its track was the rescuing party, however, and in all the awful storm of Friday in an open row boat from Randall's Island to New York, and from thence by train to High Bridge went the young and traveled gentleman, and I've got him.

* * *

He has readily adapted himself to the new conditions. He takes to his bottle like a real man and he gives no trouble. His sad little story got into the papers and raised up powerful friends. Dr. Phelps, the Mellin's Food man, sent a box of that wonderful stuff with a poetical letter, in which he hopes "He may always remember that day in November when he was saved from the croup and a swim in the soup."

He will certainly remember and revere the name of Mellin and the thoughtfulness and kindness of Dr. Phelps.

The Gusher had a wild idea of feeding it on milk punch and oyster soup.

* * *

At all events here he is, with the dogs sniffing curiously about him, the birds singing as if they liked him, and Chicot, the blessed monkey, as friendly as possible, sharing the tending, dividing the care, and doubling up at night. Baby on one arm, Chicot on the other, I in the middle—all three happy.

Oh, so happy! You can take bets on that as sure as I sign myself THE GIDDY GUSHER.

London News and Gossip.

LONDON, Nov. 1, 1888.

Faust Up to Date didn't come up to time at the Gaiety on Saturday night. On Saturday morning Manager Edwardes issued a manifesto stating that owing to "unforeseen circumstances" he was reluctantly compelled to postpone the production until Tuesday. The "unforeseen circumstances" in question were the non-arrival of some of the scenery and dresses and the indifferent health of Miss Florence St. John, the Gaiety's new leading lady. By Tuesday, however, the scenery and things had come to hand, and Florence's pretty throat was once more in working order. There was still among the players a plentiful lack of knowledge of the words, but under the circumstances this mattered little. Besides, in order to provide against this contingency, Sims and Pettitt or Pettitt and Sims—or shall I say Pims and Settitt, and thus equitably adjust the never-ending idiotic controversy as to the right of precedence 'twixt Tweedledum and Tweedledee?

* * *

Well, then, Pinis and Settit, I say, had caused their libretto to be printed and circulated in the theatre. What is more, it was sold at a shilling a tune to those who cared to buy, which, seeing that you don't have to pay any more for the Gilbert books, strikes me as rather an absurd price. However, enough has been said on that head in other quarters. The smart division rallied loyally round the shrine of the sacred lamp, and seemed right glad to be back again assisting at a première. The lamp, indeed, burned almost as brightly as ever, notwithstanding the superabundance of oil contributed by the authors of the book, some of which, as a witty first-nighter rather cruelly remarked, was as ancient as that contained in the widow's cruse. The piece, indeed, was well received throughout, the dissentient voices being singularly few in number.

* * *

As to the plot it can scarcely be said to burlesque anything at all. It is more an extravagant travesty of the libretto of Guonod's opera than anything else. The book is occasionally bright and more than occasionally vulgar; and it is plentifully studded with chestnut puns; but its most serious fault is its inordinate length, for the two acts play more than three hours between them and weariness sets in long before the finale is reached in either case. This is a pity, for, both as to scenery and costumes, the burlesque has been brightly and beautifully mounted by George Edwardes, while Charles Harris (having *carte blanche* given him by the liberal management) has lavished upon the production all the resources of the fine art of stage management. Musically, the burlesque leaves nothing to be desired. Not only has good old Meyer Lutz parodied Gounod in true humorous and artistic fashion, but he has given many bright and tuneful numbers of his own which will probably catch the town.

* * *

I had almost forgotten the plot, perhaps because there isn't much to remember. In Pim's and Settitt's fable Marguerite becomes a barmaid at the Italian Exhibition, which forms the first scene. Her brother Valentine is a drunken soldier of the comic opera type. Old Faust is a dotard who wants "to have a high old time among the girls." His youth is renewed by Mephistopheles there and then. The lines of the opera are followed as far as the garden scene, when the act is ended by Mephisto and Faust carrying off Marguerite on the Still Alarm fire engine—a delicate stratagem which scarcely commended itself to the majority. Marguerite is supposed to be married to Faust, but there is no baby. She has a prison scene, however, and goes mad with tedious detail. Finally, for some reason not quite clear, it is arranged that she and Faust will escape in a balloon from the Irish Exhibition grounds, at Olympia. In order to do so she walks out of prison unmolested. When the balloon is going up Valentine is discovered in the car not dead, but drunk. Old Faust turns up to prevent Mephistopheles claiming his bond—and that is all, and if there were half an hour less of it it would be all the better.

The authors have not disdained to "introduce" business from pieces which have gone before. Notably in the first act there is "The Old Swell's Chorus," which is possibly intended to parody the famous "Old Men's Chorus" in the opera, but which as worked irresistibly suggests the chorus of Duennas in Carina. The words are, however, not exactly of the kind which a prudent young lady would care to read to her mother. Here is a sample:

Our brows are furrowed, our locks are thin,
But the girls all know that we've got the tin.
The young mash loves and he rides away—
The nice old boy is the boy to stay.
We may be a little shaky, we may be a little lame,
But we still can do a flutter at the good old game.

Also the blushing barmaid-heroine is made a ward in chancery, and a Lord High Chancellor is introduced after the manner of Gilbert's Iolanthe. But at the Savoy a humorous idea was humorously worked out. At the Gaiety the second-hand stuff is ill-cooked and worse served. Of course there is the usual Irish song, without which no Gaiety burlesque now seems complete. It would seem, indeed, that the closing scene has been laid in the Irish Exhibition expressly to this end. "Enniscorthy" is the name of Robert Martin's latest ditty. It is of the same pattern as its predecessors, but is no less acceptable on that account. A chorus of Irishmen beat time with their shillelaghs, first on "the flure" and subsequently on each other's heads. It proved highly diverting on Tuesday night and was indeed mainly responsible for sending away the exhausted audience in a comparatively good humor. As Marguerite, Florence St. John looks lovely and sings sweetly. Fanny Robina as Young Faust is not able to make us forget Nelly Farren, of course, but she is a good little principal boy all the same. E. J. Lonnen as Mephistopheles, dances with his customary epileptic fervor, but has none too many opportunities of exhibiting his humors. The same remark applies to G. Stone, who represents Valentine. Stone would seem to have considered his part in the light of a horse-collar, and he certainly grins through it with amusing assiduity. But both he and Lonnen could probably be funnier if the fun were provided for them. Doubtless they will provide some more presently. Harry Parker is an intense and melodramatic Old Faust, and Jennie McNulty (who has of late much improved in acting capacity) is a most attractive Siebel. The Prince of Wales witnessed Tuesday's proceedings from the recesses of the stage box.

* * *

The defence in the action Phyllis Broughton (actress and dancer) vs. Viscount Dangan, which, you know, is for breach of promise of marriage, consists of a plain denial. Now Phyllis has to put in her reply, and some time after Christmas a jury will be asked whether the lady or the gentleman is telling the truth. An order has this week been made in Chambers for the discovery on both sides of documents, letters, etc. It is no use attempting to forecast the issue, but with so fascinating a plaintiff no one will be surprised if, as in another memorable Trial by Jury, "his lordship" the Judge, whoever he may be, should say "I'll marry her myself." Verdict: And a good Judge, too.

* * *

Speaking of viscounts, a real live viscount has been again dragging his piano organ about the Strand during the last week or two, and has been accompanied by a lady wearing a fur-trimmed sealskin jacket. The viscount smokes cigarettes and looks quite proud of the profession he has adopted, all of which gives point to the couplet written by one of our great peers: "Let laws and commerce, arts and learning die, but leave us still our old nobility." To which one might add—if it only plays the organ.

* * *

Dissensions among collaborators and authors and managements and mummers are always with us. The latest alarums and excursions in this connection have again arisen at the Opera Comique, and they concern Carina, the new comic opera of which I told you a few weeks ago. It appears that the very high class musical lady, Mme. Julia Woolf, who composed the music of Carina, allowed two songs of the ultra music-hall type, and penned by that music hall laureate, T. Bowyer, to be interpolated. Whereupon Madame's librettists (E. L. Blanchard, the veteran dramatic critic and pantomime provider, and Mr. Cunningham Bridgman) arose in righteous horror at the interpolation of such "low" songs, and denounced the management for not having had the courtesy to ask their (the librettists') permission. Anon Bowyer responded, pointing out that what he had done he had done at Madame Woolf's special request, and that, moreover, he was thus requested because a song sent in by Mr. Bridgman and bearing the title, "We've All Felt It," had been rejected as "suggestive." The battle threatens to rage for some time yet.

* * *

La Securite des Familles, Albin Valebrègues' new play, which is now being rehearsed at the Paris Vaudeville (where it will presently succeed Les Surprises du Divorce), will be adapted for Willie Edouin, who has secured the English and colonial rights. Le Fils de Famille has been put on at the Royalty. Lafontaine (who made such a great hit here as L'Abbe Constantin) again scoring heavily in the principal part. This piece has appeared in many English guises, as for instance The Lancers, The Discarded Son, and latterly The Queen's Shilling, as adapted by G. W. Godfrey for Hare and Kendal. Kendal played the Fils and Hare the old Colonel, which is now played by Lafontaine, who was its original representative thirty odd years ago.

* * *

Agnes Hewitt finished up at the Olympic on Saturday. She has not yet decided what to do with the house, but she would prefer to let it.—It is now settled that Mr. Hengler's Circus will, by arrangement with Freeman Thomas, occupy Covent Garden at Christmas.—Mary Anderson and company sailed from England last Sunday per *Umbria* for New York.—Herrington Bailey has been appointed agent for Mrs. Langtry.—"Pop" Stephens, formerly associated with Edward Solomon in the composition of comic opera, has now joined composer Florian Pascal, and between them they have concocted a piece to be entitled The Black Squire. Stephens says it is the best music he ever heard and Pascal says it is the best "book" he ever read, and, of course, they both ought to know.

* * *

Charles Harris, the Gaiety stage manager, and Meyer Lutz, musical director, and thirty-four "choristers" have just now left Waterloo Station for Southampton, there to embark per steamship *Saale* for the Standard Theatre in your city, where they hope to assist in the production of Monte Cristo, Jr. Last Friday the *Daily Telegraph*, which had evidently read or mis-read its NEW YORK MIRROR, came out with a statement to the effect that Samuel French had stated that Beerbohm Tree had arranged to produce a new play written by Arthur Law, and somewhat strangely entitled Jackman the Panther. Tree has implored me to deny this. He has no idea of doing any such thing. When Captain Swift has run its course he (T.) will put on Henry Arthur Jones' new drama, The Pauper.

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According to a provincial paper the play which Poet Alfred Baron Tennyson has written for Your and Our Mary deals with the fortunes of Robin Hood and Maid Marian. Whether Mary will play Robin, or Marian, or both, or neither, is not stated. What is stated is that she will probably not produce it in America, but will reserve it until her return to England.

* * *

Last week I told you how Henry Irving had denounced the Rev. John Gritton for hinting that Sunday theatricals were likely to become in vogue in England. Since then Gritton has returned to the charge, and asks: "Have actors no share in the Sunday morning theatricals at the New Club, Covent Garden?" (N. B.—This is the club run by Kate Vaughan and her hubby, Colonel Wellesley.) "Have they no share in the charming Sunday evening entertainments at the Gaiety? Does Mr. Labouchere still carry on his open-air dramas on a Sunday without actors? Has Mr. Irving himself been met by general disobedience when he has ordered his whole staff to attend on Sunday afternoons at the Lyceum, notably on Whitsunday, 1887?" and so on and so on. For all this I contend, as I contended herein last week, that there is no likelihood of Sunday theatricals becoming common in these islands. Gritton's arguments prove nothing—the New Club performances are only confined to the masher members thereof. Sunday rehearsals are seldom known except under pressure of considerable necessity. As to the Sunday evening entertainments at the Gaiety, there has only been one, which was the celebration of the 100th performance of Monte Cristo, Jr., and that did not commence until the midnight hour had struck on Sunday.

* * *

Wilson Barrett (not Lawrence) and his new collaborator, Hall Caine, and the operatic Carl Rosa were banqueted last Saturday night at the Art Club at Parliament Street, Liverpool—when each spoke a piece after the manner of his kind. Barrett pointed out among other things that art is a goddess, artists are her priests, and he who serves her without reverence is a blasphemer. Barrett had also a good word for Corregg o and (I suppose) his corregiosity; also for Shakespeare, M. Angelo, Roscius, Moliere and many other poets and players. Hall Caine opined that the public seem nowadays to be afflicted with a bad bout of literary dyspepsia, and to shrink from all great passions, whether in fiction or in the drama. This had a bad effect on the actor's art as well as the dramatist's. What they wanted for the advancement of the drama was, above all things, a public that would not fight shy of the big, broad passions; a public that would go to the theatre not merely for amusement, but for lofty emotions, high thoughts and the impulse to noble acts. Then the difference between the dramatists of to-day and those of yesterday would speedily grow less. Herein Caine was probably sticking up for such passions as his own and Barrett's massive but somewhat mournful play, The Ben-My-Chree, contains.

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There is quite a rush of theatrical books to hand this week. I note among them a "Review of the American Dramatic Year," issued from the office of a London publisher, which is a sign that our public take a healthy interest in the proceedings of your players. Westland Marston's "Reminiscences of Actors and Acting" will be found interesting on both sides of the Atlantic, and the same may be said of John Coleman's "Players and Playwrights." As an actor-manager of many years' experience John may, in this connection, speak as one having authority. I don't know whether amateur dramatists—"the great unacted," as we call them—prevail on your side in anything like the same proportion that they do here. In this country it is now fast becoming a distinction *not* to have written a play. There is, of course, no royal road to the dramatist's art, but he who would adventure in its thorny paths will find them considerably smoothed for him if he consults "Playwriting; a Handbook for Would-be Dramatic Authors." The author is described on the title-page merely as "A Dramatist." I haven't the remotest notion who he is, but whoever he may be he understands perfectly well what he is talking about. The information contained in this handbook may be read by old hands with advantage, but to the novice it is simply invaluable. The book now issued is a reprint of a series of papers which originally appeared in the *Stage*, a paper which has now deservedly attained a very high position in the theatrical journalism of this country.

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Chassaigne's new comic opera, Nadjy, which was to have been produced on Saturday night at the Avenue, has been postponed until next Wednesday.

* * *

The Balloon, a new farcical comedy by George Manville Fenn and J. H. Darnley, ascends at a matinee to be given at Terry's on Nov. 13. C. Irvine Bacon and Charles Groves will be in the car as directors of proceedings.

* * *

Hustler Kelly has postponed Pettitt's drama, Hands Across the Sea, till Thursday next, "in consequence of the necessary rehearsing." The Princess' will therefore be closed on Monday, Tuesday and Wednesday. GAWAIN.

The Christmas Number of THE MIRROR *will be published on Saturday, Dec. 8. Price, 25 cents. Advertisements received until Nov. 24.*

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PROVINCIAL.

BOSTON.

E. H. Sothern opened in Lord Chumley at the Hollis Street on Monday night last, and to a big house. Sothern is a great favorite in Boston, and his acting last season in The Highest Bidder, marred as it was by buffoonery, made an immense hit. Chumley is a good thing, but there are times in it when Mr. Sothern comes dangerously near repeating his former fault. The piece is booked for a fortnight's run.

At the Boston Dockstader's Minstrels have started out on a splendid week's business. They return to New York on Saturday.

The Still Alarm, which playgoers here have been impatiently waiting for ever since the opening of the season, was put on at the Globe on Monday evening, and was enthusiastically received. It was a noticeable fact, however, that excellent as the acting was, the horses and $7,000 fire engine got the heartiest applause.

This week sees the last of Little Lord Fauntleroy, and nearly every seat for the remaining performances is already sold. Next week comes Bronson Howard's new play, which he has rechristened Shenandoah, the awkward '61-65 having been happily dropped. The cast is a very strong one, and includes the full strength of the Museum co.

Cora Tanner remains at the Park during the present week. Her engagement thus far has been quite successful. She gives way to Lotta, who comes on the 19th in Pawn Ticket No. 210.

The Pirates of Penzance is running this week at the Bijou with the local company.

Tom Craven's great melodrama, The Fugitive, which has had a long and successful run in London, was brought out Monday night at the Grand Opera House. The rights to the piece for Canada and the United States were secured last Summer by J. E. Nugent, who is connected with F. F. Proctor, one of the proprietors of the house. The drama is full of incidents and contains some remarkably strong situations. Phil. Goatcher, of New York, was engaged for months on the scenery, which is wonderfully fine. One scene shows the shipwreck of a large passenger ship, the *Melbourne*, in a terrible storm, and another a factory town, with the mills in operation. The co. is an unusually good one and the piece bids fair to become as popular as The Lights o' London or Hazel Kirke. The house was packed on the opening night and the play got a splendid send-off.

This week the Night Owls Burlesque co. holds the stage at the Howard. It is a specialty troupe and contains some strong attractions. It will be followed next week by Terry the Swell, a new sensational drama.

Items: Julia Marlowe comes to the Boston Dec. 3.—Charles Atkinson has written a play called Reuben Glue, which is booked for the week beginning 26th at the Howard.—Mixed Pickles is set down for the Grand Opera House next week, with J. B. Polk as Joseph Pickles. The week following Hazel Kirke comes to the same house with C. W. Couldock.—Edward Rose, of this city, who has been engaged to play Uncle Rufus in Held by the Enemy, has written and disposed of a play called Pards.—The Clara Louise Kellogg troupe comes to the Boston Theatre next Monday, 19th, for one week only. The opening piece will be Faust. Then will follow in order Carmen, Il Trovatore, Martha, Bohemian Girl, Il Trovatore and Mignon.—Tommy Russell, little Elsie Leslie's understudy, does Little Lord Fauntleroy the present week, the young lady having gone to New York to assist in the rehearsals of the piece there. After the departure of Lord Chumley from the Hollis Street, She will be put upon the boards with new scenery and effects.

PHILADELPHIA.

The only important event of last week was the production of the Queen's Mate at Herrmann's Broad Street Theatre by the J. C. Duff Comic Opera co. It was important not only on account of the merits of the performance, but because it will probably mark the beginning of a new era of prosperity for the house by attracting a new class of patrons. The result has already become apparent, as the houses have not only been large during all the week, but the audiences were fashionable as well as appreciative. Owing to the labor of preparation the first performance was not given until Tuesday (election night), but in spite of the feverish anxiety concerning the result of the great political struggle, the house was remarkably large. By the time the first act was finished the opera was an assured success, and all of the principals received a spontaneous and hearty call. Although the original French opera, La Princesse des Canaries, had been heard I think in this city, it belonged to a past generation, hence the music in its entirety was new to this audience, and although not equal in merit to some other of Lecocq's works, it was so much superior to anything recently offered us, that it charmed the ear and won immediate favor. Independent of comparisons, however, the music is certainly pretty. It is lively, melodious and almost catchy, appealing, as music should, to the taste and not to the understanding. But the success of the performance was due only in small part to the merits of the composer. It was due to the excellence of the staging, the perfection of drill, the exquisite taste in costuming, the artistic grouping and beautiful pictures, but above all was it due to the efforts of the co. Lillian Russell never looked more beautiful, never sang better nor acted with more sprightliness. Marie Halton, too, was seen at her best, handsome, tuneful and charming. Together they were irresistible, full of abandon tempered by refinement. Harry Paulton was the embodiment of humor, teaching us that a true artist can furnish infinite amusement without descending to horseplay or degrading his high calling. Richard Golden, too, deserves high praise. He has never done better work. His performance was neat almost to daintiness. I have long had faith in him, and my hopes were realized. William McLaughlin's rich voice was heard to great advantage, and his acting was commendable. The merit of the production was cumulative, the final scene, the Lace Palace, being very handsome, as was also the grand march of the Knights of San Jago. The Queen's Mate remains here four weeks, and I think Mr. Duff will by that time have a pretty good opinion of our city.

The Crystal Slipper completed its three weeks' run at the Chestnut Street Theatre. Its business was good throughout, but not remarkable. It should have met with better fortune, but the feast was marred by the insipidity of the dialogue and the mouldy flavor of its wit. It should have been presented in pantomime. This week The Yeomen of the Guard.

At the Chestnut Street Opera House the McCaull Opera co. continued to present Boccaccio, and completed a successful engagement of five weeks. This week Coquelin and Hading. Fanny Davenport in La Tosca next week.

A Dark Secret at the Walnut Street Theatre repeated its success of the preceding week. The long lines that nightly besieged the well-guarded doors attested the popularity of this most realistic of dramas. Certainly none complain that the play was dry. This week The Fairy's Well. Robert B. Mantell next week.

At the Arch Street Theatre Annie Pixley appeared during her second and last week in M'liss, securing as usual good business. This week A Parlor Match. Harbor Lights next week.

The second week of Mazulm at the Grand Opera House was but moderately successful. It was seen at this house last season, and as the production is not overburdened with merit the result was inevitable. This week, Albaugh's production of A Midsummer Night's Dream. Manager Kelly has made elaborate and expensive preparations for this presentation and it will no doubt meet with success.

At the National Theatre crowded houses greeted James H. Wallick, who presented his two plays, The Bandit King and the Cattle King. This week, James O'Neill in Monte Cristo. N. S. Wood in The Waifs of New York next week.

The Water Lily Comedy and Specialty co. gave a poor performance at the Standard Theatre. This week Dore Davidson in Good Against Evil. Daniel A. Kelly in the Shadow Detective and After Seven Years next week.

H. W. Williams' Specialty co. played to good business at the Central Theatre. At the two performances given upon election night the house was crowded to overflowing. This week a co. of European and American specialty stars. The Rentz-Santley co. next week.

At Forepaugh's Theatre The Sole Survivor played to good business. This week Muggs' Landing. Prisoner for Life next week.

Carncross Opera House maintained its reputation by presenting a good bill and by showing but few vacant chairs.

Items: Gillette's Held by the Enemy will be at the Academy of Music this week under the management of Zimmermann and Nixon.—The Emma Juch concert on last Thursday at the Grand Opera House was a great success.—Robt. E. Graham and his wife were the recipients of some handsome and valuable presents from the members of the Crystal Slipper co. on Saturday night last, upon the occasion of their retirement from the co.—The contagion of bad taste has invaded the museums. Lucia Zarati, the Mexican Midget, is exhibiting at the Ninth and Arch Museum, and the announcement is made that she will this week display some new and costly gowns made by Worth of Paris. *Vive la bagatelle!*—A canny dweller in the land of Scott and Burns had the honor of being one of my ancestors, and when he was laid to rest beneath the heather and the daisies, he left me a large inheritance of caution. I squandered none of my patrimony last week when I announced that "as far as surface indications could det[illegible] ... was done by A [illegible] ." Manager ... or my drift ... ve vent to ... ng that ... y were ... many ... s I did

know that prices had been advanced at another house with no benefits, I was not convinced that the most crowded house represented the most money. A comparison of the books could alone throw light upon this dark secret.

CHICAGO.

The Bells of Haslemere, the new melodrama by Pettitt and Grundy, which Joseph Haworth has selected to star in, was presented at the Columbia last week to a succession of good-sized audiences. It is one of the ordinary style of English plays, but with an eye to American profits the authors have placed some of the scenes in Louisiana, and thereby give the scenic artists their only opportunity to produce some original stage pictures. Otherwise the play is of the most commonplace type. The hero has his estates stolen from him by means of a forged mortgage, comes to the States as the innocent agent of a swindling firm who propose to pay for cotton with counterfeit $500 bills. The chief villain follows him to denounce him and get him into jail. He escapes with the aid of a Southern girl and returns to England to defeat the villain and settle down with the girl he left behind him. The sensation feature is the escape through a Mississippi river cane brake. Haworth is as full of energy and romantic speech as the authors permit, but the whole thing is beneath him. The American part of the drama was received with great delight, but an old plantation hand was the only natural character, capitally played by H. D. Blakemore. A good cast aided the action. Henry Aveling, B. R. Graham, M. J. Jordan and Emily Lytton, Netta Guion, Lizzie Goode and Eloise Willis having the burden. The same bill this week.

Vernona Jarbeau, in Starlight, had a prosperous week at Hooley's. The reaction after election night affected the attendance somewhat, but it picked up again toward the end of the week. Most of the theatres suffered from the same cause. This week Johnson and Slavin's Minstrels. Joseph Murphy next week.

Zig-Zag proved to be a great jumble of nonsense, with no merit beyond giving a few clever specialty people a chance to try and be funny. It drew large houses to the Opera House all the week. Annie Boyd, Kittie Hill, Sam Reed, Joseph Ott and Henry Tousey made the most of their limited opportunities. The McCaull Opera co. begin their regular season here in The Lady or the Tiger this week.

The Yeomen of the Guard closed a successful three weeks at the Grand, the audiences steadily increasing in size. With a better co. the opera can make more money here. This week the New York Casino co. in Nadjy. It will probably run three weeks.

Fashions drew light houses at McVicker's last week. This week Mrs. Potter begins a fortnight's visit, appearing in 'Twixt Axe and Crown.

The Nelson Old World Specialty co. met with favor at the People's, the election hurting business here as at the other theatres. This week The Paymaster; the Stowaway next week.

He, She Him and Her had a rather light week at the Haymarket. There will be a great revival of business this week with the Carleton Opera co. in a brand new opera, Mynheer Jan. Maude Banks next week.

Edwin F. Mayo in the Silver Age found a great welcome at H. R. Jacobs' Academy. This week, Lost in New York.

The Kimball Opera co. in Prince Mathusalem had a prosperous week at the Criterion. This week Florence Bindley in Dot.

Marietta Nash in Katti pleased the patrons of the Windsor, but her career as a star will end with this week and the co. will disband. Miss Nash returns to her first love, A Bunch of Keys.

Baker's Theatre, a new place of amusement, will open 19th with Louis Harrison and a large co. in Pearl of Pekin. The new theatre is situated on Wabash Avenue, near Eighteenth Street, and is to be run as a first-class house, with prices ranging from fifty cents to $1.50. It will seat 2,200 and is handsome and convenient inside, having all the improvements known to theatric architecture. The total cost is said to be $300,000. The proprietor is T. B. Baker, a wealthy gentleman, and Paul F. Nicholson will assist him in the management. Mr. Nicholson has had a large and varied experience in conducting amusement enterprises, having been with A. M. Palmer and John Stetson as manager of the traveling cos. The engagements made so far are all of the best, and one operatic organization of recognized merit will play its only Chicago engagement at this house.

CINCINNATI.

Lights and Shadows, which constituted the week's attraction at Heuck's, proved one of the best sensational dramas presented in this city for several seasons. The cast was exceptionally strong, May Newman, Agnes Herndon, Sheridan Block and E. T. Doyle portraying the principal characters in a manner sufficiently artistic to win an almost nightly recall. The play was admirably staged. This week, Harbor Lights; next week, Fashions; Nat Goodwin 25th.

The attendance accorded Kate Castleton last week at the Grand with A Paper Doll as the attraction was far from satisfactory from the box-office standpoint. Miss Castleton's support was efficient, Peter Dailey, Bertie Coote, W. A. Daniels and Ada Deaves scoring hits in their respective roles. The attraction this week is the Conried Opera co., the repertoire embracing Gypsy Baron, The Vice-Admiral and Amorita. Mrs. Langtry 19th.

At Havlin's, the Ruling Passion comb. terminated a fairly successful week 10th. The drama is of the ultra-sensational type, and with its water tank and baloon ascension surroundings is calculated to arouse the most apathetic gallery frequenter. This week, A Tin Soldier, followed 18th by Barry and Fay in McKenna's Flirtation.

Edward J. Hassan's strong version of Gus Williams' old play, One of the Finest, was cleverly presented at Harris' last week, the attendance being good throughout the entire engagement. A number of new features served to entrance the attractiveness of the programme. This week, Perkins D. Fisher and John W. Ransome in A Cold Day. The Kimball Merriemakers announced next week.

Gus Hill's World of Novelties closed a successful week at People's on 10th. The specialties of the Foster Brothers, John E. Drew's grotesque dancing, Mlle. Alberta's wire act and the musical specialties of Bryant and Saville were the bright particular features of an altogether enjoyable programme. This week May Howard's Burlesque co. Frank I. Frayne in Mardo the Hunter next week

Killarney, with Walter Robinson in the leading role, supported by Frank Bosworth and a fairly good co., was well received last week at the Standard. This week the Wallace-Villa comb. in Caught by a Telegram. Montana 18th.

The Museum is being liberally patronized, and the attractions are, as a rule, of the best description. For current week the stage attraction will consist of Fred Macart's Specialty co.

Items: Manager Conried and his opera co. rested in this city last week, and the time was profitably employed in an active rehearsal of Czibulka's Amorita, which now constitutes one of the features of the troupe's repertoire. The excitement incidental to the Presidential election, combined with an almost steady fall of rain, practically demoralized theatrical business in this vicinity during the week just closed.—Lizzie Belknap, a young lady of the Killarney comb., was returned to her home in Cleveland by the police officials on the strength of a telegram from her parents authorizing such action.—Kate Castleton will, it is claimed, shelve A Paper Doll at an early date and go back to Crazy Patch. To an observant critic securely perched on the fence it's rather difficult to determine wherein the latter skit excels the former.—Manager James E. Fennessy, of Heuck's, returned from New York 11th.—The continuance of the Centennial until the 8th, together with the cutting down of the admission to twenty-five cents, reduced the deficit figures some three thousand dollars, a fact which is gratifying to the guarantors.

ST. LOUIS.

The Carleton Opera co. opened the week with a performance of Nanon. The next evening Estelle Clayton produced her new play, A Sad Coquette. The dramatization is weak and would not fare any better if the cast was stronger. On Friday evening the celebrated drama, The Quick or the Dead, was produced before a fair audience drawn by curiosity to see what kind of a play could be made out of the novel. Miss Clayton is a painstaking actress and deserves better patronage than she received. W. M. Fairbanks as Col. Buzzy proved himself an excellent comedian and helped to brighten up the unusual sombreness of the play. Alice Mansfield was good as Martha Ellen, and Florence Ethyl made a small hit as Cupid. Rose Coghlan this week; Robson and Crane next.

The well-known farce A Tin Toldier had only fair business last week at the Grand. Roland Reed this week; Kate Castleton next.

McKee Rankin and his new play, The Runaway Wife, played a fairly successful week at Pope's. The play is crude as yet, but contains many strong situations. McKee Rankin makes a fine hero. Mabel Bert has improved wonderfully. Her Lady Alice can compare with the role of the star. Fred. G. Maeder was only fair as the villain. A Night Off this week; One of the Finest next.

The Kimball Merriemakers had a bad week at the People's. The co. is of mediocre talent. Shamus O'Brien this week; Struck Gas next.

Nobody's Claim did a good business at the Standard. Jos. J. Dowling and Sadie Hassan do good work and are great favorites with the patrons of this house. Montezuma this week.

Items: Porter White, of this city, joined the Lizzie Evans co. last week. Mr. and Mrs. W. Beaumont Smith, of the Booth-Barrett co., left Friday to rejoin the co. in New York.—Miss Future Clark, of this city, joined The Runaway Wife here. She is a talented young lady.—Ollie Hagan, of Pope's, has had a private office fitted up off the lobby. It is finished in stamped leather. A large frame adorns the wall, in which all celebrities who have appeared at the house have a photo. Directly opposite his desk are two large pastels of Milton Nobles and his charming wife, Dollie. The curtains are of rich Valenciennes and the lambrequins of old gold brocade. THE MIRROR is on file, and the latch-string hangs on the outside.—Charles Comiskey, captain of the St. Louis Browns, was presented with a handsome testimonial last Monday evening at the Grand in the shape of a gold ball filled with twenty-five $20 gold pieces. John W. Norton made the presentation speech, while Frank McKee, manager of A Tin Soldier, made a happy response for Comiskey.

SAN FRANCISCO.

Nov. 5.

The Corsair at the Baldwin ran merrily for the closing two weeks. Fay Templeton has made a hit that is as positive as it is pleasing. The entire Corsair party, when it comes here again, will find a reception which will delight everybody. The Cleveland-Haverly Minstrels opened last night to a large and well-pleased audience. Emma Abbott 19th.

Natural Gas made money at the Bush for two weeks, giving way last night to Dan Sully in Daddy Nolan. Next week a new play called Con Conroy and Co. will receive its first San Francisco production. Next, Bunch of Keys.

At the Alcazar The World Against Her is presented for another week to crowded houses.

Kennedy, with his wonderful mesmeric performance and his vaudeville supporting co., did a good business at the Orpheum last week. Neil Warner appears here Oct. 26. He will be supported by a good co., and present Othello first, then Ingomar, Richelieu and Richard III.

Items: Coquelin and Hading come to the Baldwin about the holiday time.—Yetiva, a new opera, will be brought out at the Tivoli after Christmas.—Modjeska will revive Cymbeline at the Baldwin.—Wednesday matinees are novelties at the Baldwin. The Cleveland-Haverly Minstrels are responsible.—The Bush Street Theatre will be remodeled at a cost of $20,000.—Harry Mann, brother of Al, Hayman, will co-operate with Alfred Bouvier in the management of the new California.—Lucia and Said Pasha will follow Mask Ball at the Tivoli, the latter to be a great spectacular.—Hallen and Hart are next at the Alcazar, then Ranch 10.—Manager Charles P. Hall is in Sacramento.—C. A. Wright, manager of the Santa Rosa Athenæum, is in the city.—John H. Russell has gone to New York. Albert Riddle is in charge of Natural Gas.—Eugene Wetherell reports at the Baldwin this week for arrangements of the Emma Abbott Opera co.—Charles Seeley is reported ill at Stockton.—Ned Salsbury, Morris Peyser and Sam Bloom are much wealthier than before their Monday night benefit at the Alcazar.

CLEVELAND.

Mrs. James Brown-Potter appeared at the Opera House last week in 'Twixt Axe and Crown, Civil War, Lady of Lyons and She Stoops to Conquer. Mrs. Potter's gowns were voted charming, but there was no enthusiasm over her acting. Mrs. Potter has surrounded herself with a fine co. There was considerable curiosity to see Kyrle Bellew, whose mannerisms offended and don't go out in the "wild and wooly" region. This week Fanny Davenport; Clara Morris 19th; Roland Reed 26d.

Harry Ellsler's Aladdin co. did a good business at H. R. Jacobs' Theatre, though it is a very shabby spectacle. N. S. Wood this week. Two Johns next. Corinne comes Thanksgiving week.

The MacCollin Opera co. produced the Mascot and Patience during their last week at the Park. Fanny D. Hall sustained the leading roles in an acceptable manner. MacCollin is losing his grip. He plays every part with painful sameness. Augusta Roche did the best work of the week as Lady Jane. Creston Clarke this week. Lost in New York next.

Mattie Vickers is a favorite in this city, and her admirers were out in force to see her at the Columbia in her plays, Jacquine and Cherub. Miss Vickers was ill one or two nights and Miss Annie Levie of her co. took the star's parts quite creditably. Saturday night the local lodge of Elks presented Miss Vickers with a handsome floral emblem, in recognition of her services some seasons ago, when she played for the benefit of the order. Reilly and Woods' co. this week.

W. J. Cogswell in the Wild West and a Specialty co. attracted large houses at the Academy of Music last week. Mattie Goodrich and Wild Joe in Grizzly Adams this week. May Howard's Burlesquers 26th, followed by Bobby Manchester's Night Owls.

Items: G. H. Hamilton, the pirate manager exposed in last week's MIRROR and by a local paper, has skipped out to Sandusky to organize. A number of people engaged here declined to go with the fellow, whose financial solidity is largely a matter of doubt.—John E. Drew, brother to Manager Drew of the Dime Museum, has been engaged to play Ignicio Martinetti's part in Daniels' Little Puck.—B. C. Hart, late manager of the Columbia Theatre, will launch his Wild West comb. on the road in May.—Manager Hartz has engaged the Camilla Urso troupe for Sunday, 18th.—Uncle John Ellsler is quietly resting on a fine farm near Port Chester, N. Y., the gift of his daughter, Effie.

PITTSBURG.

Sprightly Lotta concluded a good week's business at the Grand Opera House 10th. James O'Neill in Monte Cristo filled in the same week at the Bijou remuneratively. The Rentz-Santley comb. at the Academy and Mrs. McKee Rankin in the Golden Giant Mine at Harris' both played to good business.

This week we are being amused by Louis Harrison, who is nightly seen at the Bijou in The Pearl of Pekin; Frederick Warde at the Grand Opera House; Gus Hill's Vaudeville comb. at the Academy, and that successful skit Skipped by the Light of the Moon at Harris'.

Items: Burr McIntosh will once again put on dramatic harness. He goes as light comedy support to Helen Barry, in which line of business he made quite a success in The Soggarth. He will be under the immediate management of J. M. Hill.—Our managers are heartily thankful that the election is over. It has been a very rough road they have had to travel for the past two months.—H. W. Williams returned home from New York 11th.—Geo. W. Floyd, ahead of Nat C. Goodwin, is in town.—Lotta is being taught the mandolin.—Mrs Mary Hardy, of this city, will join Fanny Davenport's La Tosca co.—Manager Gulick, of the Bijou, is ahead some dollars and hats on the recent election.—Gus Hill, who is at the Academy this week, will soon have another co. on the road.—Theatre parties are the rule this week at the Bijou and the Grand.—Mrs. McKee Rankin is obliged to lay off this week on account of the Kensington Theatre, Philadelphia, having been closed for repairs.—Ida Mulle is in town. She will shortly be seen in a new play called Little Miss Volney.

BALTIMORE.

At Holliday Street Theatre last week The Stowaway had light houses, and truth to tell, it richly deserved them, as a more wildly improbable string of incongruous impossibilities was never thrown together and called a play. The Bostonians this week. Gilmore's Twelve Temptations next.

A Parlor Match did a fairly good week's business at Ford's Opera House last week. This skit seems to please the public, and although it had been seen here for the past three or four seasons, was laughed at just as heartily as when first produced. The Crystal Slipper this week. Frederick Warde next.

Barry and Fay in McKenna's Flirtation had rather a successful week at Harris' Academy of Music. There is considerable fun in McKenna's Flirtation, and the two stars, Barry and Fay, are about as clever exponents of the style of Irishman they portray as the stage possesses at present. A Possible Case this week. A Hole in the Ground next.

Forepaugh's Temple had large houses last week. Muggs' Landing was the attraction. This week Hardie and Von Leer in On the Frontier. Next, Aladdin; or, The Wonderful Lamp.

Reilly and Wood's Big Snow did a large business at Kernan's Monumental Theatre last week. The Folly and Burlesque co. is the current bill. The London Specialty co. 19th.

Martin Hayden in A Boy Hero delighted the patrons of Front Street Theatre last week by the ease and grace with which he extricated himself from the many perilous predicaments into which a boy, to be a stage hero, must of necessity find himself. Frank I. Frayne in Kentucky Bill this week. Kate Pursell in Queen of the Plains next week.

LOUISVILLE.

Macaulay's was closed the opening nights of the week. Minnie Maddern filled a three nights' engagement, commencing 8th, appearing in Caprice and In Spite of All. Business light. Co. good. H. Grattan Donnelly's Fashions follows for four nights and then Mrs. Langtry for the first time in five years.

At the Masonic: A Pair of Kids 15th; Lavinia Shannon 19th.

Skipped by the Light of the Moon drew very large business at Harris'. This week Kimball's Merriemakers in Capers.

Straight variety at the New Buck drew good houses. In a co. hastily gotten together may be mentioned The Shepards, The Gillette Family, Agnes Atherton, and Kanka, a first-class Japanese juggler.

Items: Mrs. Scott-Siddons and her adopted son, Charles Waller, spent the week quietly here resting. An afternoon reading was given at Macauley's for the benefit of a charitable institution which was largely attended.—The election returns were read from the stage at both Harris' and New Buck. An operator was stationed on the stage at each theatre.—W. H. Meffert, of the Masonic, met with a severe accident in alighting from a street car, which will confine him to his room for some days.—John Jennings, of Minnie Maddern's co., does a fine character bit as the old farmer in Caprice. He is well remembered here for his good work in The Silver King.—Lavinia Shannon opens her season at the Masonic 19th. The lady and her co. are now here in active rehearsal. She received a portion of her education in this city and is related to many prominent families of Kentucky. The Masonic is preparing special scenery, new and striking costumes are announced, and there is a genuine interest in the event.—Arlie Latham, the ball player with Fashions, is a favorite in Louisville. The local club has made every possible effort to secure his service without avail.—Robert Butler's suit against the Ellsler Aladdin management was decided against the actor. He objected to two performances a day in the face of a contract calling for them when required.—Manager Bourlier gave to the local papers several interesting extracts from a letter received from George F. Fuller, manager of the old Louisville Opera House years ago. The old gentleman is living quietly in the East, in his own words, "waiting for the tide to turn." He was connected with a most interesting period in the history of amusements in this city, wrote several plays and after closing his managerial career was favorably known as a correspondent over the signature of "Mahlstick."—Dudley McAdow did first-class advance work for Fashions. The paper for that attraction is novel and striking.—Giles Shine and Lew Benedict, two old-timers, are connected with the Lavinia Shannon management.—National Park is now used as a roller skating rink under Colonel McNutt's control.—Work has commenced upon the new Music Hall which is to be built by William F. Norton, Jr., who has successfully managed a number of large amusement enterprises here under the alias of "Daniel Quilp." It will be a brick and iron structure, with a seating capacity of 4,000 and a sixty-foot stage. Everything will be after the latest idea in theatrical architecture. The house is designed for use for concerts, musical and dramatic festivals and such large entertainments as cannot be given at the regular theatres. Mr. Norton is a man of capital and brains, and he has an able assistant in James B. Camp, who was once an actor. The new place will, without doubt, be an addition to the attractions of this city.

NEW ORLEANS.

At the Grand Opera House, Kate Claxton and Chas. A. Stevenson did good business in The World Against Her. The house was packed on the opening night, 4th. The Two Orphans was put on at the Wednesday matinee to a standing-room audience. Many people were turned away, so the piece was played again on Friday night. The co. gives excellent support in both plays. Judith Herolde is a clever actress who is going to win a prominent place some day. Nellie McHenry this week, commencing 11th; Mr. and Mrs. W. J. Florence comes 18th.

New Orleans' favorite Irish comedian, W. J. Scanlan, appeared in Shane-na-Lawn to good business at the Academy of Music last week. Luck was against him, though, on Sunday night. A railroad accident prevented the arrival of the co. until long after 8 o'clock, so the Academy had to be closed. Twelve hundred dollars is a rough estimate of the house. Scanlan seems to improve as the years go by. His new songs caught on, and are being whistled and hummed everywhere. His co. is better than ever. Stella Teuton is a very pretty woman, who knows how to act. Mattie Ferguson does the ingenue part of Peggy nicely. Lizzie Evans in The Buckeye 11th.

The Lily Clay Gaiety co. profited by what Scanlan lost, and opened to a very large audience 4th. Business was fairly good the rest of the week. The performance is extremely bad.

Scanlan will appear in The Irish Minstrel at the St. Charles' 11th.

Goodyear, Cook and Dillon's Minstrels had a fair week at the Avenue Theatre. The co. give a good all-around performance. Grau's Opera co. 18th.

Faranta's Theatre was closed the fore part of last week on account of some trouble with the Grizzly Adams comb. In the latter part of the week the Juvenile Opera co. sang to light business. Majilton's Wonder co. 12th.

The French opera season was inaugurated 10th. La Juive was sung by the new co., who seemed to please. La Favorita will be rendered 11th.

JERSEY CITY AND HOBOKEN.

Oliver D. Byron presented his new play, The Upper Hand, to fair business at the Academy of Music this week.

HOBOKEN.

At Jacobs' Theatre last week Frank Frayne played a repertoire of three pieces; Mardo, Si Slocum, and Kentucky Bill. The audiences were very good, considering that it was election week, and were evidently pleased with the performance. The co. is a good one and the menagerie was a prominent feature. This week Romany Rye opened to good business. The play is excellently staged and presented. The Hoboken Dramatic Association occupys the house 19-21, and will be followed by The Ragpicker's Daughter last half of week.

At Cronheim's Theatre the Mignani Brothers' Star Specialty co. gave an excellent performance last week. The specialists were all good and, besides the Mignanis, included Elmar and Emery, two very clever horizontal bar performers; Mlle. Tournour, Edwards and Kernell, Hanibal and Mina, Phil Gibbons, Crimmins and Doyle, Sadie Burgess, Kelly and Ashby and Carrie Ezier. The comb. gave great satisfaction. The Mignani family introduced some new features in the musical line which were very pleasing. This week, The Water Lilys opened to good business. About the only feature of the show worth mentioning is the musical act by Fred. C. Bryant and J. H. W. Byrne, which is fine. Next week Joe Higgins' Specialty and Athletic comb.

Items: Capt. A. E. Bruno, manager of the Mignani Brothers, is very sanguine of a successful season and highly pleased with his comb.—The music furnished by Prof. R. Williams, the leader at Jacobs', is of a high order and is thoroughly appreciated by the audience. He has just completed the score for a very pretty song written by a young lady of this city. I might also mention that the new song by Prof. Sander, of Cronheim's, is meeting with great success. It is called "Must we Forever Part."—John Hammond has gone in advance of Thomas and Dockstader's San Francisco Minstrels. John is quite a "hustler."—Frank Frayne's wild animals had a great attraction for the Hoboken small boy, who attended every performance in great numbers.—Manager Cronheim has suspended his sacred concerts for a time.—Dr. Kahn officiates at the door of Jacobs'.—There are great hopes here of a modification of the Sunday theatrical law in this State when the new Legislature is seated.

BROOKLYN.

A large week's business was done at the Park Theatre by the Lyceum Theatre co. in The Wife. Although it was election week people were turned away nightly. On last Monday evening Annie Pixley in The Deacon's Daughter drew a good-sized audience. Zara is to be given on Thursday and Friday evenings and M'liss on Saturday, both matinee and evening. Next week Joseph Jefferson in The Rivals and Rip Van Winkle.

Oliver Byron's new play, The Upper Hand, "caught on" at the Brooklyn Theatre last week. It was running very smoothly before the close of the engagement, and will probably be received with favor by Mr. Byron's admirers everywhere. The Bandit King, headed by James H. Wallick, was presented on Monday evening last. The play was received with great favor, particularly by the "gods."

The return engagement of The Two Sisters at the Grand Opera House was fairly successful. Mr. Jepson's conception of Mr. Mordaunt's original role, though differing in many respects from that of his predecessor, was clever and his work was received with favor. On Monday Mathias Sandorf was seen for the first time in Brooklyn. The production of the play was almost identical with that of Niblo's Garden and the audience was large and enthusiastic. Next week Brooklyn will have an opportunity of passing judgment on the merits of Julia Marlowe.

At the Criterion J. B. Polk in Mixed Pickles did fairly well last week. He was succeeded on last Monday evening by Jennie Calef, who made her first appearance as a star in Brooklyn. Little Muffets was the play. Miss Calef is an actress of the Maggie Mitchell school and does some really good work. During the week An American Princess, The Little Detective, Little Barefoot and Fanchon are to be presented.

A specially selected co. entertained the patrons of Hyde and Behman's Theatre last week with signal success. On Monday evening the Howard Athenæum co. opened to large business. This organization is always sure of a big house here.

Lydia Thompson's week at the Academy of Music was quite successful. The audiences, while not large, was enthusiastic, and Penelope was received with much favor.

Items: The ticket speculators and the management of the Park Theatre are at swords' points again. Just now the Sinns seem to have the advantage, and there is no reason to believe that they will not be able to keep it.—W. S. Cooper's management of the affairs of the Academy of Music is highly commended. Mr. Cooper seems to be the right man in the right place.

BROOKLYN, E. D.

Dixey in Adonis played to big houses last week at the Amphion Academy. Kiralfy's spectacular Mazulm to packed and delighted house on last Monday evening. Next week The Fugitive.

Gillette's She played to crowded houses last week at the Lee Avenue Academy. The Lyceum co. in The Wife to a packed house on last Monday evening. Many incidents in play elicited great applause. Next week Theodora.

Ada Gilman in the three-act farce, Bubbling Over, played to good houses last week at Jacobs' New Lyceum Theatre. Storm-Beaten to a good house on last Monday evening.

The Wages of Sin played to good houses last week at Proctor's Novelty Theatre. Mixed Pickles to good houses this week.

ALABAMA.

MOBILE

Mobile Theatre (J. Tannenbaum, manager): Kate Claxton fairly supported in The World Against Her to large and appreciative audience 2d. Receipts, $650. Lilly Clay's Gaiety co. 3d, to a very large and appreciative audience. Specialties very good. Receipts, $500. The Twelve Temptations 5th, to the largest audience of the season, standing-room being at a premium. Show first-class. Receipts, $830.

SELMA.

Academy of Music (Louis Gerstman, manager): Jules Grau Comic Opera co. presented Black Hussar 7th, to good business. Sol Smith Russell 8th; New Orleans Minstrels 20th; Alone in London 21st.

BIRMINGHAM.

O'Brien's Opera House (F. P. O'Brien, manager): Zozo was presented to a large audience 2d. Grau Opera co. to packed houses 5-6. Gilmore's Twelve Temptations 8th, to big business.

Casino Theatre (Harry Walker, manager): Foreman Morton comb. last week in The Hermit to good business.

HUNTSVILLE.

Opera House (Murrey and Smith, managers): Gorton's New Orleans Minstrels to a good house 9th.

ANNISTON.

Noble Street Theatre (Joe Physioc, manager): Sol Smith Russell 7th in Bewitched, to a large and appreciative audience. Madame Janauschek 21st.

ARKANSAS.

PINE BLUFF.

Opera House (S. F. Hilzheim, manager): Roland Reed and his well selected co. presented The Woman Hater 5th to a large audience. Mr. Reed is a great favorite here, and always draws a large house. Lewis Morrison 13th; Sol Smith Russell 16th; Lillian Lewis 21-22.

FORT SMITH.

Grand Opera House (George Tilles, manager); Jane Coombs, advertised to appear 5-6, lost her first night owing to a railroad accident. She appeared in Bleak House before a good sized audience election night; supporting co. fair. Wilson's Minstrels drew a fair-sized house 8th. Two Old Cronies 9th; Keene 14-15.

Item: A. E. Marsh has been appointed assistant manager at the Grand.

CALIFORNIA.

LOS ANGELES.

Grand Opera House (Harry C. Wyatt, manager): Louis James and Marie Wainwright were accorded a cordial reception on their opening Oct. 29 in Othello. Although the houses were not large during the week, those who were there were well-pleased and demonstrated it. Much Ado, As You Like It, School For Scandal, Hamlet and Virginius were also put on. Having met with such big success a week ago the Webster-Brady co. decided to play After Dark on Sunday, 4th, and another crowded house greeted them, and the performance went off smoothly. Mr. Brady was seen in his character of Old Tom to good advantage. Hallen and Hart open a week's engagement 5th in Later On, to be followed for a week each by Natural Gas, Frank Daniels and Daniel Sully.

Item: Manager H. C. Wyatt, of the Grand Opera House, has secured a five years' lease of the new Los Angeles Theatre, which will be opened about Dec 3, but as yet the attraction is undecided upon. F. H. Gassaway, who was to have managed this theatre, having been refunded the money he put in on the original contract, retires in favor of Mr. Wyatt. Mr. Wyatt will manage both houses, and will, no doubt, do even better in the future than he has done in the past.

OAKLAND.

Oakland Theatre (A. W. Stillwell, manager): Daniel Sully and his co. in repertoire, gave three performances here last week to very good business. Both co. and plays are well-known here, and always prove a good attraction. Natural Gas 5th.

Item: Keith Wakeman, an Oakland young lady, has adopted the stage as her profession, and will make her debut on the 15th inst. at the Grand Opera House in San Francisco in A Wife's Secret. She will be supported by young society people selected from Oakland and San Francisco. The proceeds are for charity. Later she will join the Palmer co.

COLORADO.

COLORADO SPRINGS.

Opera House (S. N. Nye, manager): Held by the Enemy 2-3 to fair houses. Maggie Mitchell 9-10.

LEADVILLE.

Tabor Opera House (J. H. Cragg, manager): Maggie Mitchell played Ray and Fanchon 6-7 to S. R. O.

CONNECTICUT.

HARTFORD

Opera House (Jacobs and Proctor, managers): The attractions last week did well, considering the intense political excitement. Winnett's Passion's Slave opened the week for three nights, followed by Duff's very excellent opera co. in A Trip to Africa. Herne closed the week with his new drama, Drifting Apart, which was elegantly staged. Edwin Arden, J. K. Emmet and T. P. W. Minstrels this week.

Academy of Music (Ward and Potter, managers): John Wild's co. opened on Monday evening. Margaret Mather in repertoire will close the week.

Item: J. H. Decker, formerly on the door at J. and P.'s, is now agent of the T. P. W.

NEW HAVEN.

Hyperion Theatre (G. B. Bunnell, manager): James A. Herne presented Drifting Apart to light houses 7-8. The "domestic drama" is not popular with New Haven theatregoers. Mrs. Alice J. Shaw, the whistler, drew a fair-sized house 9th. Mrs. Shaw is an artist, but she should secure a better supporting co. Clara Louise Kellogg Opera co. 12-13; Margaret Mather 14-15; Duff's Opera co 16-17.

Clara Louise Kellogg opened her American opera season at the Hyperion Theatre to a large and brilliant audience on the 12th, presenting Il Trovatore. Miss Kellogg was accorded an enthusiastic reception, being called before the curtain several times. She enters into the spirit of her part with all her old-time vigor and enthusiasm, and her voice has lost none of its range and power. Leonard Labatt made his debut before an American audience in the part of Manrico, and was warmly received. His voice, although lacking robustness, has a fullness and sweetness of quality which largely makes up for this lack. The slight nervousness caused by the foreign audience may have prevented him from doing full justice to himself. Louise Meislinger was charming, sharing the honors of the evening with Miss Kellogg. W. H. Lee also deserves special mention for his excellent work. The supporting co. was very good, the chorus work being particularly noticeable.

New Haven Opera House (Horace Wall, manager): Lydia Thompson's Burlesque co. played to good business 7th. J. K. Emmet 12th; T. P. W. Minstrels 14th; Stetson's Opera co. 15-17.

Grand Opera House (G. B. Bunnell, manager); Kernell's co. all last week to good business. The co. is a good one in the specialty line. Rose Hill 12-14.

TORRINGTON.

Opera House (F. R. Matthews, manager): Julian Comedy co. last week to fair business. Gardiner's Only a Farmer's Daughter 10th.

BRIDGEPORT.

Hawes' Opera House (R. Tomlinson, manager): Margaret Mather played to a very large and delighted audience in The Honeymoon 12th.

Proctor's Grand Opera House (Proctor and Belknap, managers): Henrieta Berleur in the Romance of an Actress to small houses 8-10. Miss Berleur is a good actress. She is very well supported by W. S. St. Clair. Atkinson Peck's Bad Boy co. opened to big house 12th.

DAKOTA.

SIOUX FALLS.

Grand Opera House (S. M. Bear, manager): Milton and Dollie Nobles 2-3 in From Sire to Son and Love and Law to good business. Halliday's Minstrels 5th to S. R. O. There was not a good singer or comedian in the party. The Clair-Patee co. come 9-10. Milton Nobles has return date 26th.

WATERTOWN.

Milton Nobles in Sire to Son 5th and Love and Law 6th gave excellent satisfaction. Next, Edward Clifford Dramatic co.

Items: Work on the new Opera House is progressing rapidly, though probably it will not be ready for occupancy till next season. Seating capacity 800.

HURON.

Grand Opera House (O. P. Helm, manager): Templeton's Opera co. played in repertoire to light business 1-3. Milton Nobles played from Sire to Son and Love and Law, to fair business 7-8.

DELAWARE.

WILMINGTON.

Grand Opera House (Proctor and Soulier, managers): Miaco's Pantomime co. in The Magic Talisman drew crowded houses 6-7. Ten Nights in a Bar-room played to good business 8-10. Jeannie Winston, supported by the Lyceum Opera co., opened in The Grand Duchesse to a large audience 12th. Irwin Bros.' Specialty co., 15-17; Uncle Tom's Cabin, 19-21; On the Frontier, 22-24.

DISTRICT OF COLUMBIA.

WASHINGTON.

The Bostonians, always prime favorites here, delighted good audiences last week at Albaugh's in Dorothy, Fatinitza, Mignon, Don Pasquale and Bohemian Girl. Marie Stone was in fine voice, so was Jessie Bartlett Davis. Juliette Corden sang delightfully as Mignon and Norina. She is also a charming actress. This week, Dark Secret; Coquelin-Hading next.

Julia Marlowe won the hearts of our people at the National by her very natural and altogether charming rendition of the roles of Parthenia, Julia and Viola. I have heard neither of these parts so well read since Neilson was last seen here in Viola. Miss Marlowe, in spite of her short experience, comes nearer than anyone else to the ever to be lamented Neilson. The support was very good. Charles Barron was an acceptab'e Ingomar, at his best as Master Walter, and not so good as I have seen as Malvolio. Mary Shaw as Helen and Olivia, and Robert Taber as Clifford and Orsino, were very good. This week, A Hole in the Ground; James O'Neill next.

Jennie Calef drew good houses at Harris' in American Princess, Little Muffsts, etc. This week, Ollie Redpath in Pert; O. D. Byron next.

The Great London Specialty co., headed by Lester and Williams, at Kernan's this week.

Items: The houses, thanks to the good attractions, were remarkably good for election week.—Bill Nye and James Whitcomb Riley appear at Masonic Temple 17th.

GEORGIA.

AMERICUS.

Glover Opera House (G. W. Glover, manager): Ezra F. Kendall in A Pair of Kids 7th to a large and well-pleased audience. Kendall was called before the curtain several times. E. B. Fitz as Doc Dofunny, hotel and restaurant keeper, scored a hit.

ATLANTA.

De Give's Opera House (L. De Give, manager): Zozo 5-6 to full houses. Robert Mantell 7-8. Owing to the election excitement and an unusually rainy night the business of this co. was not as good as was anticipated. Gilmore's Twelve Temptations to crowded houses 9-10.

AUGUSTA.

Grand Opera House (Sandford H. Cohen, manager): Robert B. Mantell in Monbars and Othello to fair-sized houses 5-6. He failed to please as Othello, but won golden opinions in Monbars. His co. is an excellent one. Alone in London to light business owing to heavy rain 7th. Zozo to a large audience 8th; everybody pleased. The co. plays a return engagement 12 13. Janauschek in Meg Merrilies and Lady Macbeth 9-10.

Item: The Exposition opened on Thursday, 8th, and our city is filling up with visitors, which means good business for the theatre.

MACON.

Academy of Music (H. Horne, manager): The Georgia State Fair opened here 5th and continued through the week. Robert Downing 5 6 in Virginius and Spartacus, the Gladiator. Zozo 7th: Ezra Kendall in A Pair of Kids 8th; Jim the Penman 9-10 with matinee.

ILLINOIS.

STREATOR.

Plumb Opera House (J. E. Williams, manager): One of the Bravest filled the house 7th. The fire scene was the best ever seen on this stage. Effie Ellsler 13th; Ranch 10 15th; Dan'l Boone 20th.

STERLING.

Academy of Music (Lawrie and Purcell, managers): Little Nugget to good house 8th. Play and co. both gave splendid satisfaction. Laura Dainty 29th.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): J. N. Rentfrow's Musical and Comedy co., accompanied with their operatic orchestra, played to good business all last week.

CAIRO.

Opera House (Sol A. Silver, manager): Lillian Lewis and co. in L'Article 47 and Donna Sol entertained only fair-sized houses 9-10. A Pair of Kids 12th; Kate Castleton 17th.

DANVILLE.

Grand Opera House (William Stewart, manager): Charles McCarthy in One of the Bravest to a large and delighted audience 9th.

QUINCY.

Opera House (Dr. P. A. Marks, manager): Helen Blythe in Catharine Howard was favorably received by a fair-sized audience 8th. She is an actress of considerable emotional power. The role of Athelwold was ably assumed by J. F. Brien. The performance throughout was pronounced by both press and public one of the best of the season. P. F. Baker appeared at the Opera House 9th in The Emigrant to a large and enthusiastic audience. Mr. Baker is a good comedian and kept the audience in constant good humor.

GALESBURG.

New Opera House (Bailey and Winans, managers): W. C. Coup's Equescurriculum 8-10 to good houses, giving the best of satisfaction. Charles McCarthy's One of the Bravest 14th; Minnie Maddern 16th; White Slave 22d.

INDIANA.

INDIANAPOLIS.

The Grand Opera House and English's Opera House were both closed last week. No bookings on account of election week. Both houses did excellent business so far this season, notwithstanding the great political excitement here. This week, first two nights, Langtry; last three nights, Nat Goodwin.

At English's George H. Adams' He, She, Him and Her first three nights; closed last three.

Park Theatre (Dickson and Talbot, managers): Booker and Leigh in Fair Play to large business all last week. This week A Living Lie.

Items: Elks benefit Dec. 13.—The Park Theatre will be lighted with electric lights, commencing next week.

FORT WAYNE.

Masonic Temple (J. H. Simondson, manager): This house will reopen with Bartley Campbell's Fate 12th. Zig-Zag 15th. No attraction since the opening of the house has played to losing business. The torch-light processions seemingly have had litte if no effect, and, notwithstanding the intense excitement in the State, the following attractions have played to standing room only: Conried opera co., Kate Castleton, Thos. Keene, W. J. Scanlan, R. B. Mantell, Held by the Enemy, Two Old Cronies, Little Nugget, McN., R. and A. Minstrels, A Hole in the Ground, Lost in London, Farron's Soap Bubble and Michael Strogoff. Keep it Dark 19th; Little Tycoon 21st. Much interest is manifested in the coming of the Little Tycoon and Zig-Zag.

Academy of Music (R. L. Smith, manager): This house will reopen 12th with a strong variety co. Several improvements have been made in the house and, under the management of Robert Smith, it ought to prosper. The opening night will be a benefit to Manager Smith, who sustained painful injuries in an explosion of fireworks Oct. 17th.

VINCENNES.

Opera House (Frank Greene, manager): Ranch co played to poor business 8th. The co. is very good and deserved much better patronage.

TERRE HAUTE.

Opera House (Wilson Naylor, manager): Ranch 10 co. to fair-sized house 9th. Nat Goodwin 13th; Kate Castleton 14th; Jarbeau 16-17.

EVANSVILLE.

Apollo Theatre (John Albecker, manager): McCabe and Young's Colored Minstrels 9-11 to fair business.

Opera House (T. J. Groves, manager): Ranch 10 gave a very poor show 7th to a corresponding house. Minnie Maddern 12th; Ezra Kendall 13th; Kate Castleton 16th.

LA FAYETTE.

Grand Opera House (F. B. Caldwell, manager): Kate Castleton 13th; Nat C. Goodwin 14th.

IOWA.

DES MOINES.

Grand Opera House (W. W. Moore, manager): Mrs Langtry's As in a Looking-Glass came to fine audience at advanced prices Nov. 1, gave good satisfaction and wore some very fine costumes. Grand Lodge of Woodmen 13-15; Mystery of a Hansom Cab 17th; Little Nugget co. 19th; Wilson and Rankin's Minstrels 21st.

Foster's Opera House (William Foster, manager): Frank Daniels' Little Puck has fine advance sale for 9th; Hanlon's Le Voyage en Suisse 10th; Little Tycoon 12th.

Capital City (W. C. Ross, manager): Edwin Stuart co. came 5th and week. Opened to S. R. O. and good business up to date. Co. all good and giving best of satisfaction. Mrs. Stuart's costumes are among the finest ever seen in Des Moines. Union Square Uncle Tom's Cabin co. week of 12th, followed by Higgins' Ideal Comedy co. 19 24.

Items: Ureck's Museum came 2d. Stay indefinite and business good.—Capital City Opera House has new carpets and steam fixtures and is now one of the prettiest little houses in the West.

KEOKUK.

Keokuk Opera House (D. R. Craig, manager): Le Voyage en Suisse to a large audience 5th. Pete Baker 8th in The Emigrant. Estelle Clayton 12th in The Quick or the Dead; One of the Bravest 14th; Gilmore 17th; Rentfrow's Pathfinders at popular prices week of 19th; Maggie Mitchell 27th; Mattie Vickers 29th (Thanksgiving), matinee and night.

MARSHALLTOWN.

The Odeon (A. G. Glick, manager): Mrs. Langtry in As in a Looking Glass to standing-room only 2d. Murray and Murphy in Our Irish Visitors to a crowded house 6th.

MUSCATINE.

Turner Opera House (Barney Schmidt, manager): Pete Baker in The German Emigrant to a crowded and well pleased house 6th. One of the Bravest 12th.

Items: The Mirror is on sale at J. E. Coe's book store.

DAVENPORT.

Burtis Opera House (W. H. Fluke, manager): Little Nugget 5th gave a good performance. The Hanlons in Le Voyage en Suisse 7-8.

Turner Opera House (Charles T. Kindt, manager): Charles Erin Verner 6th gave a creditable performance in Shamus O'Brien. Frank Daniels in Little Puck to a good house 8th.

SIOUX CITY.

Peavey Grand (W. I. Buchanan, manager): Murray and Murphy 13-14.

Academy of Music (Ed. M. Lord, manager): Beach and Bowers' Minstrels to S. R. O. 5-7; Edwin Barbour 9-10; Templeton Opera co. 12th.

CRESTON.

Creston Opera House (J. H. Patt, manager): Murray and Murphy to a packed house 7th. Edwin Stuart's Theatre co. 12-14; Aiden Benedict's Monte Cristo 15th.

DUBUQUE.

Opera House (Duncan and Waller, managers): Mrs. Langtry 3d to a crowded house. Charles Erin Verner to splendid business 5th.

BOONE.

Phipps' Opera House (Fred. L. Sheiters, manager): Aiden Benedict's co. presented Monte Cristo to a large audience 8th. Rhea 17th.

WATERLOO.

Murray and Murphy in Our Irish Visitors played to good business 5th.

BURLINGTON.

Grand Opera House (R. M. Washburn, manager): Hanlon's in Voyage en Suisse election night to a rousing big house. Charles McCarthy and co. in One of the Bravest 12th.

CLINTON.

Bijou Opera House (L. F. Benton, manager): Cawthorn and Sisson's Little Nugget co. to fair business 6th, despite election night. Minnie Maddern in Caprice 24th.

Davis' Opera House (Harry Tate, manager): Emma Juch to a select and well-pleased audience 4th.

KANSAS.

McPHERSON.

McPherson Opera House (E. L. Williams, manager): Si Perkins 2d to a fair house and gave entire satisfaction. Charles Kirk and Co's Uncle Tom's Cabin 3d to good business. Co. fair. Prescott and McLean 9-10.

EMPORIA.

Whitley Opera House (H. C. Whitley, manager): Marie Prescott and R. D. McLean Oct. 31 in Merchant of Venice to a large audience. Boston Quintette Club 3d to a good house. The club's engagement here was under the management of the Western Conservatory of Music of this city.

WICHITA.

Crawford's Opera House (L. M. Crawford, manager): The Prescott-McLean co. appeared 2-3 in Virginius and Romeo and Juliet. The audiences were small but very appreciative, and curtain calls were frequent. Gilmore's Band gave two concerts 4th (Sunday) to fair house in the afternoon and good at night. Prices were advanced to $1.50, $1 and 50 cents. Frank Jones in Si Perkins drew fair house 5th, and gave satisfaction. The Pughtown Farmers' Band is a prominent feature with this co. Maggie Mitchell 13th; Marie Prescott 19th (return); Pete Baker 26th and Ranch 10 27th.

LEAVENWORTH.

Crawford's Opera House (L. M. Crawford, manager): George Ober gave a very satisfactory performance of Dr. Jekyll and Mr. Hyde 6th. Tutein in Struck Gas 7th to good business.

FORT SCOTT.

Opera House (W. P. Patterson, manager): Two Old Cronies drew a good house on their third visit 3d. The co. is about the same as last season. Charles L. Andrews' Michael Strogoff had a very bad night 8th, and consequently did not do much business. With the exception of O'Kane Hillis in the title role the co. is inferior. George Wilson's Minstrels 10; George Ober's Dr. Jekyll and Mr. Hyde 13th; Frank Jones 16th; Sol Smith Russell 22d; Lost in London 23d.

PARSONS.

Edwards' Opera House (L. L. Baird, manager): Charles Kirk's U. T. C. came 7th to slim business; co. very poor. Newton Beers 26th; Pete Baker 27th.

ARKANSAS CITY.

Fifth Avenue Opera House (L. M. Crawford, manager): Gilmore's Band played to a large and appreciative audience 3d. Prescott-McLean co. 23d.

TOPEKA.

Grand Opera House (E. H. Macoy, manager): Robson and Crane in their latest success, The Henrietta, to a very large and exceedingly well-pleased audience 3d. Charles L. Andrews' Michael Strogoff, with the usual ballet attachments, to crowded houses 5 6.

Crawford's Opera House (L. M. Crawford, manager): Carrie Tutein, Harry Pepper and a good support in Struck Gas 5-6. The audiences were large and the receptions most cordial. Gilmore's Band 7-8; George Ober in Jekyll-Hyde 9-10.

LAWRENCE.

Bowersock's Opera House (J. D. Bowersock, proprietor): Augustin Daly' co. in A Night Off 9th to a fair-sized and appreciative house. Gilmore's Band gave a matinee on election day to a fair-sized house. The Strange Case of Dr. Jekyll and Mr. Hyde was given 7th by George Ober and co. to light business.

NEWTON.

Ragsdale Opera House (J. M. and T. P. Ragsdale, managers): Gilmore's Band played to a packed house 5th. Frank Jones' co. played Si Perkins to fair business 6th.

KENTUCKY.

BOWLING GREEN.

Potter's Opera House (Potter Brothers, managers): McCabe and Young's Minstrels 3d to a good house. Ranch 10 to satisfactory business 5th. Robert Downing in Spartacus 13th.

OWENSBORO.

Temple Theatre (R. M. Conway, manager): Skipped by the Light of the Moon 3d to a fair-sized house. McCabe and Young's Colored Minstrels 7-8 to small houses. One of the Finest 13th; A Pair of Kids 14th; Robert Downing 17th.

MAINE.

PORTLAND.

Theatre: The engagement of Rehan's Comedy co. 9-10, after a lull in amusements of a fortnight, was hardly as successful financially as the merits of the co. deserved. Doubtless advance over regular rates of admission was the cause, and managers who are loth to play their attractions at regular rates will do well to remember that in this town at least a whole loaf at regular rates is better than half or quarter at advanced prices. The artistic success of the co. was pronounced, and Nancy and Co. and 7-20-8 in the hands of Owen Westford, Fritz Williams and Adele Waters made a great hit.

SKOWHEGAN.

Levy's Concert co. 6th to a large house at advanced prices. He did not give the satisfaction that was expected.

BANGOR.

Opera House (Frank A. Owen, manager): Arthur Rehan's Comedy co. in Love in Harness, Nancy and Co. and 7-20 8 to only fair business 6-8. The co. is fine.

BATH.

Alameda Opera House (T. H. Clark, manager): Muldoon's Picnic 6th; De Lydston and Dunn's co. 12th week.

BRUNSWICK.

Town Hall (E. A. Crawford, manager): Gorman and Harrington's Muldoon Picnic co. 5th; Levy Concert co. to fair business 8th.

MARYLAND.

CUMBERLAND.

Academy of Music (H. W. Williamson, manager): Creston Clarke to good business 5th. He gave a fine performance of the Fool's Revenge. McNish, Ramza and Arno's Minstrels to a large and well pleased audience 10th; The Stowaway 12th.

MASSACHUSETTS.

SPRINGFIELD.

Gilmore's Opera House (W. C. Le Noir, manager): Two rainy evenings, two good entertainments, two nice audiences, Winnett's Passion's Slave 8th, and Duff Opera co. in A Trip to Africa 9th. The prefix "new" attached to the former is entirely uncalled for. The drama is by all odds the best and most enduring of Stevens' many effusions. While all the co. were pleasing, Comedian Peasley especially distinguished himself. Floy Crowell 12th, week; T., P. and W. Minstrels 19th; McDonough's Siberia 20th; Margaret Mather 21st; Stetson's Opera co. 22-24.

Floy Crowell opened her week's stay here 12th to a large audience.

Items: Stoddard, the opera singer, is visiting at his old home in Chicopee.—Proprietor Gilmore, of this city, and Manager Wheeler, of Chicopee, have placed their absestos fire curtains in position.—Charles Mortimer, formerly with Bandmann, and now leading with G. C. Boniface, is a cousin of Harry Williamson, Troy correspondent of The Mirror.—James O'Neill, it is said, will enjoy his *otium cum dignitate* permanently on his New Jersey farm before another Presidential election rolls around.—Comedian Kennedy is temporarily absent from the Akerstrom co., caused by his wife's illness. Ullie Akerstrom's week's receipts here recently were about $2,000.

WORCESTER.

Theatre (Mrs. Wilkinson, manager): Duff's Opera co. in A Trip to Africa was the only attraction last week. They had a splendid house, and the opera was delightfully given. Philip Herne is announced for 16-17. There is a great desire expressed to see the new play by Mrs. Fiske, and a large house is assured. Helen Mora at popular prices next week. Stetson's Opera co. in Yeomen of the Guard 26 27; Among the Pines 28-29; Joe Jefferson in Rip 30th.

The Musee (George H. Batcheller, manager): The business last week was unusually large, and the bill for the coming week promises to be better still. Mr. Batcheller is arranging for a series of light opera and legitimate drama at his house later on.

Item: Mrs. Wilkinson will give up the Theatre after this season.

WESTFIELD

Gem Opera House (M. W. Heflin, manager): The John Wild Comedy co. in Running Wild, 13th. Thatcher, Primrose and West's Minstrels 20th.

Opera House, (P. W. Howe, manager): The Stetson Opera co. are booked for the 29th.

Item: The Philip Herne co., under the management of J. M. Hill, will open the new Opera House 23d.

FALL RIVER.

Academy of Music (William J. Wiley, manager): Duff's Opera co. in a Trip to Africa 6th to good business. Herne's Drifting Apart 14-15 J. S. Moulton's Dramatic co. 19th, week.

Items: William J. Wiley has succeeded Fred A. Gee as manager of the Academy of Music. This makes the third manager we have had within a month.

ATTLEBORO.

Bates' Opera House (J. G. Hutchinson, manager): Livingston and Allen's Minstrel co. to good business 10th.

SOUTH FRAMINGHAM.

Elmwood Opera House (G. E. Sanderson, manager): J. S. Moulton co. played to good business 9-10. They were to lay off this week, but at the request of several agreed to play two nights here.

HOLYOKE.

Opera House (Chase Brothers, managers): Winnett's Passion's Slave drew fairly 9th. Jennie Williams is a decided acquisition to the cast, her sweet singing, artistic dancing, and above all, her charming naturalness, won instant recognition. Duff's Trip to Africa only had a medium house 10th. Hubert Wilke, whose excellent work in other operas is well remembered here, was in his usual good voice. Laura Bellini, Agnes Stone, Harry Brown and Francis Gaillard carried off the balance of the honors. Among the Pines 17th; Levy Concert co. 19th; Margaret Mather 20th; Philip Herne 22d; Early Birds 24th.

Items: Jennie Williams, the clever Patti Toogood of The Passion's Slave co., had a chance to go to the West Indies with the William Morris co., but she thinks that the United States is big and good enough for her.—It was expected that Leonore Hasson would rejoin the Akerstrom co. Oct. 22, but she she suffered a relapse, and Miss Morris, who was last season with Miss Akerstrom, is filling her place.—It gave me great pleasure to hear that my two friends, C. Ed. Dudley, of the Floy Crowell co., and E. M. Hall, of Gorman's Minstrels, who have been seriously sick for some time, are now rapidly recovering.—J. R. Gilfillan, one of the Northampton bright lights of dramatic newspaperdom, will shortly take unto himself a wife. The discussion, Is Marriage a Failure, seems to have had no terrors for him nor changed his decision. May his voyage on the uncertain sea of matrimony ever be a pleasant one.—Charles Mortimer will produce his new play in New York City April 22. The title is America. He is to tour the Northwest with it, carrying every scene and property and a very strong co. He has good grounds for the anticipation of great success, and his first tour will last four months.

HAVERHILL.

Academy of Music (James F. West, manager): The Redmund-Barry co. in Herminie, opened the new Academy of Music 12th. Nearly every seat was taken. J. K. Emmet in Our Fritz 14th; Among the Pines 20th; Margaret Mather 23d; Reuben Glue 24th.

Item: The new Academy of Music is a beauty. With everything new, additional seating capacity, a fire-proof curtain, a proscenium wall of brick, and scenery far in advance of the old house, Manager West is, indeed, to be congratulated, as also the theatre going public, that such a cozy house has been prepared for their benefit. The boxes now number six instead of four as formerly. The ushers also present a neat appearance, being uniformed in suits of navy blue, with gold braid and gilt buttons. The second night of the opening the entertainment was furnished by the Boston Music Hall Orchestra assisted by Marguerite Hall. A crowded house greeted them.

BROCKTON.

City Theatre (W. W. Cross, manager): Floy Crowell presented Infatuation, May Blossom and The Hoop of Gold to fair houses 5-7. Miss Crowell had a good support, and the plays gave satisfaction. Herne's Drifting Apart 16-17.

AMESBURY.

New Opera House (C. W. Currier, manager): Bristol's Equescurriculm 8-10 to good business.

WALTHAM.

Music Hall (W. D. Bradstreet, manager): Bad weather affected business with the Bennett and Moulton Opera co. 8-10, the houses averaging only fair. The co. is a good one and gave best of satisfaction.

FITCHBURG.

Whitney's Opera House (C. H. Dunn, manager): Floy Crowell in Infatuation, May Blossom, Jess and Hoop of Gold to fairly good business 8-10.

LYNN.

Music Hall (James F. Rock, manager): The Excelsior Concert co., which includes the Lotus Glee Club, the Kneisel String Quartette, Elizabeth Hamlin, soprano, and Fay Davis, reader, appeared in a choice programme in the star course series to a large audience 9th. Henry Chanfrau in Kit 10th. The Redmund-Barry co. and Johnny Prindle in Reuben Glue this week.

Proctor's Theatre (A. H. Dexter, manager): Miss Fitz, a comedy by Charles F. Pidgin, author of Electric Doll, Peck's Bad Boy, &c., was presented here 5th. The comedy is in four acts, and resembles an old English farce entitled The End of the Tether. The complications and funny situations ensue from the efforts of Grace Huntington as Victoria, a pretty waitress, otherwise known as Miss Fitz, to distinguish which of two Dromio-like characters is her uncle. Harry Crandall gave excellent support. Although the play admits of much improvement, it was well received. The house on election night was a large one. Peck's Bad Boy 8 10 to fair-sized houses. Marie Heath's specialties are the one bright particular feature in the performance. Among the Pines this week.

Items: The Maritana Opera co. will be the next attraction in the star course Nov. 12. Election returns were received by special wire at Proctor's Theatre.

MICHIGAN.

DETROIT.

Detroit Opera House (C. J. Whitney, manager): Aronson's Opera co. gave Erminie three times and Nadjy four times last week to splendid houses. This week the Boston Ideals.

White's Grand Opera House (Charles O. White, manager): Hi Henry's Minstrels first half of last week and Rose Coghlan the latter. Both did well. Miss Coghlan's new play, Jocelyn, suits her nicely and her co. is a good one. This week Lydia Thompson's co. in Penelope.

Whitney's Opera House (C. E. Blanchett, manager): Monroe and Rice's Aunt Bridget last week. The Wilbur opera co. this week.

Casino (J. W. Randolph, manager): May Howard's Burlesque co. did a good business last week. John Kernell's Specialty co. this week.

Items: Jennie Cross, a favorite Detroit contralto, has joined Conried's Opera co.—During a performance at the Casino last week a rough in the gallery "guyed" the heavy villian incessantly, until patience ceased to be a virtue, and the aforesaid villian, with a knife between his teeth, climbed the post into the gallery, and attacked the man who did the guying. A free fight ensued and general consternation reigned. The rough was arrested and the play went on.

CHARLOTTE.

Kellogg's Opera House (Green and Sleater, managers): Chicago Opera co. in Mascotte 3d, to a small house. Florence Hamilton, supported by Crowell's Ideal co., opened 7th to fair business. Co. fair.

Item: The Chicago Opera co. stranded here, but a lack of funds compels them to hold together, and they have been giving a season of "vest pocket" opera at Houck's Theatre this week.

GRAND RAPIDS.

Powers' Opera House (C. H. Garwood, manager): Wilbur Opera co. in a round of comic operas has done a remarkably good business all week, considering election excitement. Charles Gardner 16-17: Marie Wilson 21; Johnson and Slavin 22; Conried Opera co. 23-24.

Redmond's Opera House (C. H. Garwood, manager): Ada Gray in East Lynne and A Ring of Iron all last week to good business. Mystery of a Hansom Cab 12th, week.

EAST SAGINAW.

Bartley Campbell's Fate 5th to a good house. Hi Henry's Minstrels gave a pleasing entertainment to a large audience 9th; Boston Symphony Concert co. 12th; Joe Dowling in Nobody's Claim 16-17.

MUSKEGON.

Opera House (Fred L. Reynolds, manager): Fanny Davenport appeared in La Tosca 1st, to one of the largest and most select audiences of the season.

BAY CITY.

Grand Opera House (Clay, Buckley and Powers, managers): Fate 6th, to large house. Lee Lamar and Helen Faraday, who joined the co. here in place of Rose Osborne, made a very good impression. The play took well and with one or two exceptions the parts were filled creditably. Hi Henry's Minstrels 10th; Si Perkins 15th.

KALAMAZOO.

Academy of Music (J. W. Slocum manager): Queen Esther, an opera in five acts, was given by local talent 8-10.

LANSING.

Opera House (M. J. Buck, manager): Bartley Campbell's Fate 9th. This is an unusually evenly balanced co. and give a fine entertainment.

MINNESOTA.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): The White Slave co. 5-7 and matinee. Mrs. Langtry, with a good supporting co., 8-10 and matinee, presented As In a Looking Glass, Lady of Lyons and Pygmalion and Galatea, drawing large and fashionable audiences.

Olympic Theatre (W. J. Wells, manager): Emmet's New York Variety Constellation presented The Invisible Prince and The Roman Sculptor's Studio, drawing a fair week's business.

ST. CLOUD.

Opera House (C. F. Macdonald, manager): J. S. Murphy 16th.

WINONA.

Opera House (George B. Russell, manager): Johnson and Slavin's Minstrels to a crowded house 7th.

STILLWATER.

Grand Opera House (E. W. Durant manager): Johnson and Slavin's Minstrels 6th to a good house. St. Paul People's Theatre co. in Rosedale 9th to a fair-sized house. Mr. Lipman as Elliot Grey, and Lissette Le Baron as Rose Leigh divided the honors. Loduski Young was earnest and capable as Lady Florence. We hope this co. will find their way to Stillwater very often this season.

MINNEAPOLIS.

Grand Opera House (J. F. Conklin, manager): Mrs. Langtry played a successful engagement 5 7, giving As in a Looking Glass and Lady of Lyons. Her acting has improved greatly. Her support, especially Charles Coghlan, is excellent. Bartley Campbell's White Slave was presented by a poor co. 8-10. Business light.

MISSOURI.

COLUMBIA.

Haden Opera House (J. E. Crumbaugh, manager): Theatrical business here has been very quiet for the past two months, our house having been closed for repairs. Thomas W. Keene Nov. 19-20 in Othello and Julius Cæsar, with entirely new scenery painted by George H. Johnson. Advanced sale here has already reached $600.

KANSAS CITY.

Gillies: Held by the Enemy played a splendid three nights' engagement, opening on last Monday evening. The co. is evenly balanced, the play intensely interesting, and made a hit.

On Thursday Murray and Murphy opened and played a good three nights' engagement in Our Irish Visitors.

Warder Grand: Lost in New York has drawn good houses all week. Patrice does good acting as the street waif, while the support is very good. Tank scene proved a drawing attraction.

Ninth Street Theatre: Hyde's Specialty co. played to big houses all week. The members of the co. are clever in their specialties.

Items: Minnie Dupree, who is now playing Susan McCreery in the New York revival of Held by the Enemy, will join the Western co., which is playing here this week, at Milwaukee on the 26th.—When the Gilmore Band plays "Pure as Snow" for a Kansas audience the heads of the ladies nod and wave like a lot of sunflowers in a Kansas zephyr.—Evelyn Friend, of the Southern Held by the Enemy co., is playing Susan McCreery in place of Miss Dupree.

SEDALIA.

Opera House (H. W. Wood, manager): The theatre has been closed since Oct. 26. Andrews' Michael Strogoff 13th. Gilmore's Jubilee Concert 15th. Ober's Dr. Jekyll and Mr. Hyde 17th. A Night Off 20th. Geier and Hardin's Minstrels 22d. Lilly Clay's Burlesque co. 26th. Minnie Maddern 30th.

BOONVILLE.

Thespian Opera House (C. E. Gross, manager): The Payton Comedy co. in Trodden Down, Fogg's Ferry, May Blossom and Over the Hill to the Poor House, all last week. Good co.

ST. JOSEPH.

Tootle's Opera House (R. S. Douglas, manager): Robson and Crane presented The Henrietta 2d, to very large and highly pleased audence. Spencer's Little Tycoon suffered 5th by prevailing election excitement, but reaped rich harvest 6th when every seat in the house was sold. The co. made a most favorable impression.

MARSHALL.

Marshall Opera House (Weller and Bryant, managers): A Night Off co. played 7th, to a medium-sized audience. The co. is good and the audience was well pleased.

JOPLIN.

Haven Opera House (H. H. Haven, manager): Two Old Cronies to a large and well pleased audience 7th. Michael Strogoff to a fair-sized house 9th, with little satisfaction. Performance inferior to last season. George Ober in Dr. Jekyll and Mr. Hyde 13th.

MISSISSIPPI.

JACKSON.

Robinson's Opera House (Dreyfus and Evans, managers): Lizzie Evans in Buckeye gave a well received performance to a very good house, in spite of unfavorable weather, 8th.

ABERDEEN.

Temple Opera House (R. L. Hatch, manager): Maude Atkinson co. played a return engagement 8-9 to fair business. Gorton's Minstrels 12th.

GREENVILLE.

Greenville Opera House (J. Alexander, manager): Lizzie Evans played 6th in The Buckeye to packed house. Roland Reed played Cheek 7th to S. R. O. He pleased his audience, and will probably play a return date.

NEBRASKA.

LINCOLN.

Funkes' Opera House (Crawford & McReynolds, managers): A Cold Day had a light house 3d. The co. failed to give anything like satisfaction. Spenser's Little Tycoon was played in this city for the first time 7th. This is one of the prettiest operas we have seen here, and the co. was first-class. Gilmore's Band, 8th, filled the house.

People's Theatre (R. S. Browne, manager): Beach and Bowers' Minstrels comfortably filled the house 8-10.

Items: Mr. Gilmore is very creditably assisted in his concert by a quartette composed of Mme. Barton, Miss Campbell, Signor Baldanza and Herr Seger.—Pending important changes in the cast, some of the parts in the Little Tycoon were filled by understudies, and well filled. Mr. Thomas Seacroft is expected to be ready to take the part of General Knickerbocker in a few days, when Mr. Spencer informs me the cast will be as strong as any since the first production of the opera.

HASTINGS.

Kerr Opera House (Dave Taggart, manager): Gilmore's Band delighted the elite of this city and surrounding towns 9th. Wilson's Minstrels 16th; Hanlon's Le Voyage En Suisse 17th; Murray and Murphy 21st; Natural Gas 26th.

PLATTSMOUTH.

Waterman Opera House (J. P. Young, manager): A Cold Day co. to good business 5th; Carrie Tutein to a small house 9th.

NEW HAMPSHIRE.

NASHUA.

Theatre (A. H. Davis, manager): Johnnie Prindle appeared here 10th in his own new comedy, Reuben Glue, and was as pleasing as ever.

DOVER.

City Opera House (George H. De Meritt, manager): Professor Bristol with his educated horses 5-8 to the capacity of the house.

EXETER.

Opera House (J. D. P. Wingate, manager): Levy Concert co. 10th pleased a fair-sized audience. Prof. Bristol's trained horses 19-21.

NEW JERSEY.

TRENTON.

Taylor Opera House (John Taylor, manager): Neil Burgess, supported by a good co., presented his new play, The County Fair, to a large and well pleased audience. Thomas' San Francisco Minstrels opened their season 9-10 to fair business. Peck's Bad Boy 15-17; Shadows of a Great City 19th; Hanlon's Fantasma 22-24.

NEWARK.

Miner's Newark Theatre: The attraction on Monday evening was the successful and popular melodrama, The Shadows of a Great City. The play is of the English school, with the plot laid in New York, and the many incidents cannot fail to excite a great deal of feeling among those who follow the trials and tribulations of the principal characters through the realistic story. The piece has been running successfully for five years, which is a proof of its intrinsic merit. The pictures of low life in the metropolis and vicinity are true in every particular, and the portrayal of the different elements of crime are remarkably realistic. The scenery and scenic effects are admirable, and the co. which presents this great melodrama is high above the average. The play will remain on the boards for the balance of the week. For week of 19th Bolossy Kiralfy's Mathias Sandorf.

H. R. Jacobs' Grand Opera House: Casper the Yodler was presented on Monday evening with Charles T. Ellis in the leading role. Mr. Ellis is a very pleasing comedian, and as a vocalist and mimic he has very few superiors in his peculiar line on the American stage. As the simple-hearted and happy wandering minstrel, with a touching love for children, he won the hearts of the audience at the start. The pleasing actor is supported by an excellent co. The play will remain on the boards for the balance of the week. Edwin Arden in Barred Out next week.

Frederick Waldman, proprietor and manager of the Newark Opera House, died at 11 o'clock on Sunday morning last. He had been unconscious for several days. He was born in Germany in 1832, and came to America when twenty years old. He went through the war, was wounded, and afterwards opened a theatre in Newark, where he made a fortune. He had been twice married and had two children by each wife. The theatre will remain closed until Wednesday night, when it will reopen, and business will continue as usual without interruption.

PATERSON.

H. R. Jacob's Opera House presented Charles T. Ellis in Casper last week to good business. We, Us & Co. 12-14; Phosa McAllister in Theodora 15-17. Next week, George C. Boniface in Under Cover and Dark Sides of a Great City—three nights each.

Grand Opera House (Fred. A. Thomas, manager): Greive's Burlesque Comic Opera co. drew fair houses last week. This week, Boy Hero Next week, Night Owls Burlesque co. This house (formerly People's Theatre) will hereafter be known as Grand Opera House.

Items: The manager of the Academy of Music left town and forgot to return, for the doors remain closed with several attachments on them.—Ed. W. Cook, formerly in advance of Florence Bindley, but now advertising agent at Jacobs' Opera House, was married last week to Jennie Van Orden.

SOMERVILLE.

Mirror Hall: C. T. Parsloe's clever comedy co. in A Grass Widow, and the complete arrangements for election returns gave great satisfaction 6th. Harvard Quartette of Boston 16th; Jule Keen in Only a German 21st.

NEW YORK.

BUFFALO.

Academy of Music (Meech Brothers, managers): The Pearl of Pekin did good business all last week. Clara Morris this week. The Bostonians 19th.

The Corinne Lyceum (Jacobs and Kimball, managers): George C. Boniface in Under Cover and Creston Clarke in tragedy last week. Business only moderate. Terry the Swell this week.

The Court Street Theatre (H. R. Jacobs, manager): N. S. Wood in The Waifs of New York drew crowded houses last week. The Two Johns opened on the 12th.

At the Adelphi a fair olio co. did a generous business last week. They are followed by the Early Birds co.

The Museum reopens this week, after a close of two weeks, with Mme. Neuville and her son.

ROCHESTER.

Lyceum Theatre (John R. Pierce, manager): Gorman's Minstrels attracted large audiences 6-7. Maud Banks 8-10 in Ingomar and Love's Sacrifice. Miss Banks proved to be an artiste of merit. Joseph Jefferson, 16-17; A Dark Secret 19th, week.

Academy of Music (Jacobs and Proctor, managers): True Irish Hearts attracted large audiences last week. This week Australian Novelty co. Lights o' London next.

Grand Opera House (P. H. Lehnen, manager): Scott and Clifford's Uncle Tom co. appeared to light business last week. The spectacular effects were fine, but the play was a farce. Jim the Penman 15 17.

Casino (W. J. Burke, manager): Reopened last week with straight variety to fair-sized houses.

OSWEGO.

Academy of Music (Wallace H. Frisbie, manager): Nothing the past week. Gorman's Minstrels 12th; Seeman's Electra 16th.

AUBURN.

Academy of Music (E. J. Matson, manager): Gorman's Minstrels gave an excellent entertainment to a fair-sized house 9th.

NEWBURG.

Academy of Music (A. Stanley Wood, manager): Charles T. Parsloe co. in A Grass Widow 8th. Jefferson in Rip Van Winkle 12th.

UTICA.

Opera House (Jacobs and Proctor, lessees and managers): Austin's Australian Novelty co. 5-7 to good houses. The co. is one of the best of its kind and gave entire satisfaction. Under Cover 8-10 drew light houses. Ullie Akerstrom 15-17; Wages of Sin 19-21.

City Opera House (William J. Supple, manager): The Boy Tramp 8-10.

CANANDAIGUA.

Kingsbury's Grand Opera House (S. Kingsbury, manager): Gorman's Minstrels gave a good entertainment 8th. Our Picnic 22d; Hearts of Oak 26th; Rice and Shepard's Minstrels 30th.

SENECA FALLS.

Daniels' Opera House (E. J. Matson, manager): The Lillian Kennedy co. to good houses all last week.

NIAGARA FALLS.

Park Theatre (Belden and King, managers): Duncan Clark's Female Minstrels 9th to a fair-sized house. Prof. Morris, with his Equine and Canine Paradox, 12-13. Storm Beaten 16th; Peck's Bad Boy 26th.

OLEAN.

Opera House (Wagner and Reis, managers): Jim the Penman 14th; Fred Bryton in Forgiven 17th; A Postage Stamp 19th.

Mayer's Opera House: The Hausners, twin brothers, mesmerists, open 12th for week.

Item: There is a large advance sale for Jim the Penman.

SYRACUSE.

Wieting Opera House (P. H. Lehnen, manager): Scott and Clifford's Uncle Tom's Cabin was fairly attended 8-10 Bryton in Forgiven 12 13; Battle of Gettysburg 14th; Lotta 15th; Morris' Equine and Canine Paradox 16-17; Jim the Penman 19-20.

Alhambra Theatre (Jacobs and Proctor, managers): Austin's Australian Novelty co. 8-10 to big business. Phosa McAllister in Theodora 12-14; Jacobs' Lights o' London 15 17.

ELMIRA.

Opera House (W. E. Bardwell, manager): McNish, Ramza and Arno's Minstrels 15th.

Madison Avenue Theatre (G. W. Smith, manager): Storm Beaten 13th; Lillian Kennedy 19-24.

BINGHAMTON.

Opera House (J. P. E. Clark, manager): The Baldwin-Melville comb. last week to very large business.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): Prof. Morris' Equine and Canine Paradox gave good satisfaction 8-10. A Grass Widow 16th.

CATSKILL.

Nelida Theatre (Kortz and Lampman, managers): Chas. T. Parsloe in A Grass Widow came 7th. Considering the date being the night after the election, they had a fair house. Co. first-class.

POUGHKEEPSIE.

Collingwood Opera House (E. B. Sweet, manager): A Grass Widow 8th played to good business. Chas. Parsloe and Edward Warren made hits. Bill Nye and James Whitcomb Riley had a fair house 12th.

ITHACA.

Wilgus Opera House (H. L. Wilgus, manager): Battle of Gettysburg 19-20; Herne's Hearts of Oak 22d; Duff's Opera co. in A Trip to Africa 24th; Two Johns 27th; Peck and Fursman's Mrs. Gen. Tom Thumb 29th.

ROME.

Sink's Opera House (E. J. Matson, manager): Our Picnic co. 7th to poor business. Walter Standish's Theodora co., which was advertised to appear here 8th, failed to connect. Ullie Akerstrom 12-14; Peck and Fursman's Mrs. Tom Thumb co. and Prof. Hurlburt's trained dogs and horses 15th; Hearts of Oak 17th.

MATTEAWAN.

Dibble Opera House (W. S. Dibble, proprietor): Herne's Hearts of Oak drew a large audience 6th.

NORTH CAROLINA.

WILMINGTON.

Opera House (E. J. Pennypacker, manager): Cora Van Tassel played to good houses 8-10, appearing in Sweet Sixteen. Zozo, the Magic Queen 13th.

OHIO.

PORTSMOUTH.

Grand Opera House (H. S. Grimes, manager): Dr. Jekyll and Mr. Hyde; or, A Double Life 9th, to fair business. Corner Grocery 16th. John Thompson in a Huge Joke 17th. Helen Blythe 29th.

GALLIPOLIS.

Betz Opera House (A. L. Roadarmour, manager): John Thompson in A Hugh Joke to a slim audience 6th. Mr. Thompson, in his specialties, is excellent.

Item: Dan Packard, of Fisher's Cold Day co., who has been laid up since Oct. 10 with fever, left for his home in New York 6th.

EAST LIVERPOOL.

Brunt's Opera House (Thompson and Way, managers): Our Jonathan played to standing-room only 6th. Boston Ideal Uncle Tom's Cabin co. 10th. Rose Lisle Dramatic co. 12th, week.

LANCASTER.

Chestnut Street Opera House (Frank Matt, manager): Peck and Fursman's Daniel Boone co. gave a satisfactory performance 6th, to a medium-sized audience.

GALION.

City Opera House (A. Brokaw, manager): A Cold Day to a fair-sized audience 8th.

AKRON.

Academy of Music (W. G. Robinson, manager):

[CONTINUED ON EIGHTH PAGE.]

NEW YORK MIRROR

The Organ of the Theatrical Managers and Dramatic Profession of America.

Published every Thursday at 145 Fifth avenue, corner of Twenty-first street.

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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*.*The New York Mirror has the Largest Dramatic Circulation in America.*

Will It Be Done?

A new administration of the national Government having come to power, it is right and proper that its attention sheuld be summoned promptly to the intellectual wants of the country. Our fifty millions have been roused and engrossed with providing for the material necessities and settling questions of trade. Other interests, affecting directly and indirectly the social condition and welfare, challenge consideration.

Measures are required to be speedily taken to allay the fearful fermentation which strikes the whole body politic and enervates the vitality and denaturalizes the power and influence of our people.

Apparently independent, we are allowing ourselves to be subordinated by the writers of other countries, who dominate at all points of the compass with their novels, plays and other outpourings of the press, unchecked by sanitary or legal intervention, and have their way with the minds of our committees to make such impressions as subserve alien proclivities and set aside all national efforts to secure a hearing.

The time has arrived for Americans to take a hand in and to make a loud and sturdy onset to secure from the new Congress protection to our authors, a clear field and, by a patriotic array, drive back the hordes of foreign (so-called) literature which monopolize the market.

A carefully-constructed international copyright will probably reach the greviance, amend our condition as a people who should think for themselves and breathe an unpolluted home atmosphere.

Now, law-givers, will you accept the honor and the responsibility of making this the first act of the new departure?

By Brevet.

A principal duty of an honest journal is to watch at the gate of the fold lest wolves and false pretenders slip in under a plausible disguise. The country swarms with a horde who thrust themselves into callings and positions where they have no legitimate right to admission. They jingle ostentatiously, in their application, for the purpose of giving face to their claims, coppers which they would have pass for genuine coin.

A shoemaker cobbles up a few thousand dollars and he presents himself as an impresario and promoter of the arts. By many a side lift, accomplished by extrinsic means furnished from trade, speculation or inheritance, is a meretricious hearing secured for mere jobbers, while the penniless author is kept at a distance, looking on while the enterprising manager counts the checks of the experimental outsider.

A woman, nearly related to a popular official, all at once starts up like Jack-in-the-box with the pronunciamiento that she is soon to make her appearance at a certain theatre, with a sumptuous wardrobe, in a piece fully furnished with new scenery and costly equipment of the "first intention."

The cash invested is not the regular capital of the house, which would naturally engage the best dramatic ability and give the legitimate and cultured aspirant a chance, instead of "knocking him out" with a sandbag, wielded by some popinjay money-cobbler. A moment's reflection will show the great injury worked upon the amusement world by these fictitious occupants of the stage. The pretender commands attention to the outlawry of the genuine artist and expert. Many theatres are run by undisguised novices and ambitious greenhorns, and the plays correspond with the machinery and the wire-pullers which project the upset and onset.

These methods are a flat reversal of the duty of the manager who assumes to be a high priest and pure-handed hierophant of a temple of art. They drag him into the very slums of trade and brand him as conducting his business from night to night and day to day under false pretences.

Announcement.

It was our intention to publish the Christmas number of THE MIRROR *on Dec. 1, but owing to the elaborate nature of the many attractive features and the preparations for an even larger edition than was first contemplated, we have finally fixed on Saturday Dec. 8—one week later—as the date of its appearance.*

"Thou Shalt Not Steal!"

The greatest affliction under which this country suffers at the present time is piracy. Since it first waved the black flag on these shores not a day has passed in which it has not waved its sable pennant over this land. It has not sailed away along the Spanish Main boarding the rich galleons and raking in pieces of eight by the thousand; but the contemporary freebooter confines his maraudings to the land.

His appearance is not made in the red shirt and "Avast there!" of Kidd and his compeers on the high seas, but he projects himself as an honest tradesman with a pen behind his ear in the semi-clerical suit of the theatrical or operatic impresario.

Under this transformation he plays his part and seizes upon any volume, book or score which crosses the ocean, and without the slightest regard to the original creator or owner of the same proceeds to make merchandise of it and even boasts that he has been the first to lay hands upon it.

Having feloniously thus possessed himself of another man's property, he assumes to establish himself as the rightful owner, and groans fearfully if any rival Robert Macaire, unscared by the squeak of his snuff-box, dares to approach with any predatory intent.

Fraud is a very fertile tree and wherever you find it planted you will find collateral frauds sticking out and taking root like the banyan.

Then the first self-seizing adventurer cries out to his self-appointed partner: "Pay me my royalties for the use of that play!"

More or less of a virtuous outcry is raised against the second-handler and the fictitious right to the work, for which the pious criminal never paid a cent; all at once he appears in the field as the vindicator of literary and dramatic right and a mighty stickler for sham possession. As he presents himself at the bedside of the sympathizing public it is clearly a case of Esau passing himself off for Jacob.

What is the net result of all this hugger-mugger in regard to plays and books belonging to authors who are unrecognized, and the products of whose brains are scrambled for by unknown parties who have no jot or tittle in the fee-simple nor the least shadow of a right to use it?

Clearly the law of right and wrong having been upset, every man disposed to deal with the public who has in him the slightest taint of the picaroon rushes out from under cover and seizes the plunder, whether to be found in first, second or any other hands.

We can readily see that the failure to pay rightful royalties or royalties under any other name and the procurement of the use of successful plays, cut and dried, free of any author's tax—puts aside any author who may come forward as claimant of a share of the earnings of his own work.

Managers have at their command a constant supply of plays which supersedes entirely the necessity of calling upon the home author to furnish such work and forbids to him even a hearing for his productions.

In France, which we rate below ourselves on the score of moral sense, it is outlawry for a manager to miss the payment of a single royalty to the author of a play.

The reader has no doubt observed the headline of this article—in conformity with which we would respectfully and reverently suggest that if preachers would give an occasional sermon to the suppression of piracy, under the text we have furnished, addressed especially to book and play robbers, we think they would render the greatest service to the cause of morality and religion and help to clear away the rubbish and rubbish robbers and restore to the literature and drama of the country its dominant and purging influences.

Personal.

ARCHER.—Pretty Belle Archer, of the Lord Chumley company, is pictured on our title-page this week.

EMMET.—A large and lifelike portrait in oil of J. K. Emmet as Fritz has just been completed by Sarony.

MASON.—It is announced that Jack Mason and May Yohe were married at Camden, N. J., on Sunday, Nov. 4.

STEVENS.—John A. Stevens is writing a novel, "Unknown, A River Mystery," founded on his play of that name.

THORNDYKE.—Louise Thorndyke is shortly to go on a starring tour supported by members of the Madison Square School of Acting.

SEDGWICK.—Helen Sedgwick is reported to have scored a success as Mam'zelle in Mam'zelle and Daisy in Capers with the Kimball Merriemakers.

MORELAND.—Beatrice Moreland is winning golden tribute from the Philadelphia press for her work as Rachel McCreery with the Palmer's Theatre Held by the Enemy company.

HOPPER.—De Wolf Hopper writes from Philadelphia to a friend in this city that "We boys are getting —— for our monkey business out here, but the salary takes the sting out of it."

MERRON.—Eleanor Merron has made a hit as the Countess in Fedora with Fanny Davenport. Miss Merron generally gets a call after her best scene, which is more than her predecessors won.

MARTINOT.—Sadie Martinot will make her first public appearance in this city in three years at the Broadway Theatre for the benefit of the Actors' Fund this (Thursday) afternoon, rendering two new songs.

CLEMENTINE.—Ullie Clementine de Verre, the prima donna of the Campanini Opera troupe, arrived from France on Sunday by *La Gascogne*, and will make her debut on Friday evening at Steinway Hall.

LINGARD.—Nellie Lingard, who is resting in London at the present moment, intends returning to America in December for a brief visit in order to settle up some family affairs. She will probably be accompanied by Miss Cone.

KENT.—S. Miller Kent, leading man of the Nat C. Goodwin company, has been in the city for several weeks past, suffering from ophthalmia, which has forced him to relinquish his engagement for the time being. He will return to Nat Goodwin's company next Monday night at Pittsburg, after an absence of three weeks.

LYONS.—There are those who seem to think that our contributor, Alfred Ayres, never has a good word to say of anybody. If they could hear him express his opinion of E. D. Lyons' Nick Bottom they would modify their opinion of him. According to Mr. Ayres' judgment Mr. Lyons is far and away the most artistic player in the Midsummer Night's Dream cast.

AISTON.—Arthur C. Aiston, who was correspondent for THE MIRROR at Holyoke, Mass., for the last three years, has resigned a mercantile position in that city to join the Adams and Cook Dramatic company as business manager and treasurer. Mr. Aiston is a bright young man, with thorough business training, and his many friends will wish him prosperity in his new vocation.

SHERIDAN.—Emma V. Sheridan continues to be the most successful feature of Mr. Mansfield's company in London. Of her acting in Prince Karl the *Whitehall Review* a discriminating journal, says: "In Miss Emma Sheridan we have a polished comedienne—and this is all the more remarkable to note, because it will be remembered that this actress was the only one of the company who struck a chord of sympathy between stage and audience in the Parisian Romance. Miss Sheridan has many smart and telling methods of bringing out the comedy spirit that is in her." Miss Sheridan will return to New York at the end of this month.

Paris News.

PARIS, Nov. 1, 1888.

M. Maret's report on the subsidized theatres of Paris, a document prepared for the Budget committee, is in the hands of the Deputies. According to M. Maret's statistics the Opera and Opera Comique are still in anything but a flourishing condition, and the only establishment of public entertainment under official patronage and support which seems to have come prosperously out of the crisis is the Odeon, a second Theatre Francais.

The great Comedie Francaise itself, the "House of Moliere," which stands near the entrance to the Palais Royal, has, notwithstanding its brilliant company and splendid repertory of ancient and modern dramatic masterpieces, been obliged to struggle with a considerable amount of adverse fortune. According to M. Maret's figures the management of the Grand Opera had spent up to June, 1888, 1,930,000f. or £77,200 sterling. There is an excess of expenditure over that for a corresponding period of last year amounting to nearly £700. This, according to the reporter, is due to the failure of the Dame de Monsoreau and to the augmentation of the sums due for author's rights. The managers also complain of the increasing difficulties connected with the recruiting of the artistic corps of the theatre. They hope to recoup their losses during the ensuing financial year at least to a considerable extent by producing Gounod's Romeo and Juliet, which will be given with a ballet; by a new work, which M. de Saint-Saens is preparing for the beginning of next year, and by the ballet of the Tempest, composed by M. Ambrose Thomas, which will be produced in the Spring of 1889. According to the schedule of salaries which accompanies the report, M. Lassalle, a baritone, is the highest paid singer at the Opera. He receives 88,000f. or £3,520 for an engagement of eight months' duration. Madame Richard, a contralto, comes next, with £2,000 for ten months' engagement. Next in order follow M. Escalais, tenor; M. Melchisedec, baritone; M. J. de Reszke, tenor; M. E. de Reszke, bass, and Madame Lureau Escalais, soprano. The best paid danseuse is Madame Mauri at £1,600.

It is needless to refer to the Opera Comique, as that establishment has had to contend with enormous difficulties owing to the fire. The receipts for the Comedie-Francaise for the first half of the present year have been £56,900 sterling, while the expenditure has been nearly £38,000. The Odeon has, on the other hand, a balance of 35,000f. for the season 1887-88, and the theatre is beginning to pay. M. Maret's figures have been subjected to a good deal of sarcastic remark, but they are significant and give a bad account of the affairs of leading theatres.

M. Bouffe, the *doyen* of French comedians, and who was once as well known in London as he was in Paris, has just died in his little villa at Auteuil, in his eighty-eighth year. He was best known as the inimitable impersonator of Le Gamin de Paris, Michel Perrin, Pauvre Jacques and other characters. He was in London in 1831. Bouffe retired from the stage in 1864, when he had a brilliant benefit at the Opera, under the special patronage of the Emperor Napoleon III., who, while an exile in England, had frequently applauded and patronized the veteran comedian during the visits of the latter to the British metropolis. The aged actor died, as he had desired, in his salon, surrounded by the artistic curiosities which he had collected during his long lifetime. Bouffe's dwelling contains, in fact, a singular medley of articles de vertu, paintings and bric-a-brac.

It is called "Beranger's Hamlet," and is surrounded by trees. Over the facade of the villa is a statue of the Madonna and Child, while the rooms are full of pictures, either originals or copies of the Italian masters. In the salon is a vast canvas representing the late owner of the house in his various histrionic creations. The comedian's life was embittered by the loss of a little daughter, who died just as her father, with his heart almost breaking, was putting "an antic disposition on" as Rigolard in a comic piece of Paul de Kock's. Bouffe had torn himself away from his daughter's bedside in order to keep his engagement at the theatre, and the public, having heard that the little girl died while her father was on the stage, gave him several rounds of applause as a token of condolence. HOWARD PAUL.

Actors' Fund Jottings.

The regular monthly meeting of the Board of Trustees was held last Thursday afternoon. There were present President A. M. Palmer, Second Vice-President William Henderson, Secretary Harrison Grey Fiske, Treasurer T. H. French, Louis Aldrich, Martin W. Hanley, Edmund C. Stanton, Antonio Pastor, Edwin Knowles and Harry Watkins. The Secretary's report showed that there had been expended for relief and funerals during the month of October the sum of $1,366.15. Chairman Aldrich, of the Membership Committee, reported that there had been received for membership dues the current year to date the sum of $1,250 and $100 for life memberships. The Reading Room and Library Committee, through Chairman Watkins, reported that 11,596 professionals had visited the reading rooms during the month of October, an average of 426 a day. Chairman Aldrich, of the Dramatic Bureau Committee, presented a report showing that the bureau was in a flourishing condition. A vote of thanks was unanimously tendered to Fanny Davenport for a fine bust of her father, E. L. Davenport, presented by her to the Fund, and to U. S. J. Dunbar, of Washington, D. C., who presented a handsome medallion of John T. Raymond. The trustees adjourned to meet on Thursday, Dec. 6.

Two thousand three hundred and nineteen professionals visited the Fund rooms during the week ending Nov. 10, an average of three hundred and eighty seven. Books for the use of the sick continue to come in, the latest donor being Eleanor Merron, of Fanny Davenport's company.

Clay Greene's New Works.

Clay M. Greene is a busy dramatist, but the other day he found time to tell a MIRROR reporter just what he is doing.

"You know, of course, that I am through with Under the Polar Star, which is to be produced here next Spring, and that all the work connected with Fred Bryton's new play is not yet done. Besides, I have localized and made a number of changes in Frank Harvey's A Woman's Glory for Kate Claxton, who intends putting the play on in this city for a run. I consider this play, by the way, the best that Mr. Harvey has ever written.

"I am now engaged on a libretto for an American opera bouffe, the music of which will be by Thomas P. Thorne. The piece is founded on Longfellow's poem, "Miles Standish." The Mayflower and The Pilgrim fathers are dealt with in a humorous manner. I have great hopes of this work, for there is abundant opportunity in the theme, and Mr. Thorne is writing some very good music. I've also made a contract to write a farce-comedy for Barney Fagin, the well-known specialist, at present with Thatcher, Primrose and West's Minstrels."

The Christmas Mirror.

FLORENCE MARRYAT, the celebrated novelist—author of "Her Lord and Master," "Love's Conflict" and other popular works of fiction—has written an absorbing story for the CHRISTMAS MIRROR, entitled "A Garden Courtship, and What Came of It."

A brilliant social satire, "Mr. Tuck's Edo" and a piece of clever verse in the Gilbertian vein are NYM CRINKLE's contributions.

ROSINA VOKES will tell about a memorable experience "One Christmas Night."

MINNIE MADDERN has written and composed a charming tenor song for it.

M. CONSTANT COQUELIN, the distinguished French actor, has written a brilliant article especially for the CHRISTMAS MIRROR. In it are cleverly contrasted the lives and works of the greatest English and French playwrights, with characteristic and witty comments by the author.

CORA TANNER is the author of a capital story of Hoosier life which will appear in it.

"BAB" whose vivacious Babble is a newspaper feature the country over, will chat vivaciously on a topic of special interest to actresses.

KATE CLAXTON, EMMA V. SHERIDAN, VIOLA ALLEN, LOIE FULLER, FANNY RICE and SYDNEY COWELL will be numbered among its fair poets.

The singular "Adventure of a Dress Coat" will be related by ODETTE TYLER.

W. J. FLORENCE, who is among the most skillful writers in the profession, has contributed a delicious *morceau*.

WILLIAM WINTER—than whom we have no American writer with a style more richly poetical and charmingly picturesque—has written a delightful descriptive account of "A Ramble Among the English Lakes," with Henry Irving, Frank Marshall and Ernest Bendall for companions. It will be one of the many literary treats of the CHRISTMAS MIRROR.

WILLIAM GILLETTE will tell about "A Good Thing Done by a Plumber." Such an instance is so rare that it is well worth perpetuation in immortal verse by the gifted author of Held by the Enemy.

EDWARD H. SOTHERN will contribute a sketch.

HERRMANN, the prestidigitateur, will tell a laughable story of the manner in which he played some tricks on the customs officials of the Russian frontier.

The CHRISTMAS MIRROR will be profusely illustrated. It will contain cartoons, comic sketches, portraits, artistic embellishments, decorative initial letters and special illustrations by C. DE GRIMM, "Zim," of *Judge;* HENRY E. HOYT, E. DAECKE, BEATRICE MORGAN ("Burt"), F. W. MONAHAN, F. RAMSDEN, WALTER GOATER, BODFISH and other well-known artists.

FRED. SOLOMON, the popular Casino comedian, has written and composed a melodious Christmas ballad.

MILTON NOBLES will have something to say about "Wrecked Geniuses."

There is no man who knows metropolitan low life better than EDWARD HARRIGAN and none who can better depict or describe it. In the CHRISTMAS MIRROR Mr. HARRIGAN will be represented by a story whose scene is laid among the Squatters in Shantytown and which brims over with characteristic humor and pathos.

The young poet, JOHN ERNEST MCCANN, has written some rhythmic verses on "An Incident in the Life of Monsieur Duval."

ALBERT ELLERY BERG will describe the spectre that sits behind a good many men "At the Banquet."

The supplement to the CHRISTMAS MIRROR will be an exquisite work of art, which will equal the best work of this description that any publisher has yet sent out. It is an attractive theatrical subject.

MAX ELIOT, of the Boston *Herald*, will describe a curious birthday book which has been filled with the autographs and sentiments of famous people.

SYDNEY ROSENFELD, the bright librettist and playwright, has had some dreadful and dramatic exploits with a gift dog named "Spider," who is as much of a terror to the God-fearing inhabitants of Yonkers as John L. Sullivan is—or used to be—to his rivals in the prize-ring. "Spider's" latest achievements form the subject of his master's contribution.

The colored frontispiece of the CHRISTMAS MIRROR will form the daintiest cover ever displayed on the news-stands.

Little is known in this country about the French Dramatic Revue, but the celebrated cosmopolite HOWARD PAUL will elucidate that peculiarly Gallic form of entertainment and trace its origin andhistory, too.

FRANK DANIELS was once the central figure of an amusing occurrence in Liverpool, which he has woven into a short story.

GEORGE H. JESSOP, the dramatic author, has written a charming poem, "The Old Drop-Curtain."

Ex-Judge A. J. DITTENHOEFER, with the lucidity and authority of an expert, defines the scope and the limits of "Theatrical Contracts" in the article he has prepared for this number. Actors and managers are alike deeply interested in contracts, but of the legal value of those documents they actually know very little. Judge DITTENHOEFER's paper will explain away many common errors and prove of excellent service to the profession by making the rather misty subject as clear as sunlight.

"My First Show" is the title of TONY PASTOR's contribution.

SYDNEY CHIDLEY, the scenic artist, will have a short story entitled "Spirito's Christmas Eve."

ROWLAND BUCKSTONE will recall a humorous episode connected with his celebrated father.

JOSEPH HOWARD, JR. will let people into the secrets of getting up a big spectacle in New York in the CHRISTMAS MIRROR.

SIDNEY DREW, the bright particular star of A Legal Wreck, will narrate a personal incident.

The CHRISTMAS MIRROR will number MRS. JAMES BROWN POTTER, MARY FISKE, the brilliant author of "Philip Herne;" CLARA LOUISE KELLOGG, ESTELLE CLAYTON, MRS. SHAW, the whistler; HELEN TEN BROECK and ELEANOR MERRON among its distinguished and numerous body of special writers.

The Usher.

In Ushering
Mend him who can! The ladies call him, sweet.
—Love's Labor's Lost.

The *Herald* has a new dramatic critic, who has been in this country only three weeks and was never here before. His name is Melzer and his appearance at this week's first nights has created wonderment, if not quite a sensation.

Mr. Melzer is tall and thin. He wears eye-glasses. The top of his head is entirely bald, but a thick fringe of brown hair docked square all around his head on a line with the lower part of his ears gives him a somewhat odd appearance. He is a German by birth. He has traveled widely. Until a month ago he was connected with the Paris edition of the *Herald*. Mr. Bennett sent for him suddenly to come out here and take charge of his dramatic column.

Mr. Melzer is said to be a keen critic and an incisive writer. It must be confessed that his work has not yet done justice to his reputation. His assistants are Messrs. Miner, Binninger and Dasant.

* * *

Jolly John Cobbe is here for a week, returning to London by the same ship that brought him hither. Mr. Cobbe has an interest in Wilson Barrett's new play, Nowadays, and he tells me that an American tour by Barrett in that play next season is a possibility. Mr. Cobbe's visit is on private business, but he is likely to transact some professional affairs before he sails away again. E. A. Perry, London correspondent of the Boston *Herald*, was Mr. Cobbe's companion over.

* * *

The Baron von Roder, his wife and three children are visiting Mrs. Lawrence Barrett in Boston. The Baron is the husband of Mrs. Barrett's daughter. He resides in Stuttgart. This is his first trip to the States.

* * *

The seats for the Actors' Fund benefit at the Broadway this (Thursday) afternoon were all disposed of twenty-four hours after they were placed on sale. Denman Thompson has paid $500 for a box. There is a big bill and the proceeds will unqnestionably touch a large figure.

* * *

The "who was there" department of the theatrical columns of some of our dailies is an idea borrowed from the French. There was too much of the reporter and too little of the critic before, truth to say, without intensifying the discrepancy by importing this silly and, I should say, impertinent custom.

* * *

The Tuxedo Club has formally invited Edwin Booth and Lawrence Barrett to be its guests one day during their New York engagement.

It is to be hoped that Messrs. Booth and Barrett will decline this invitation; it is to be feared they will thoughtlessly accept it

The purpose of the Tuxedo people, of course, is to make a public display of the fact that they are really not averse to actors as a class, and that the Bellew incident had a personal, not a professional, significance.

Without reopening the discussion of the matter in question there is sufficient reason why Messrs. Booth and Barrett should leave the Tuxedo circle to bemoan their absence. Looked at in the most favorable light this unusual and unexpected invitation is merely a piece of diplomatic snobbery or superfluous patronage.

Perhaps the Tuxedo people wish to get Messrs. Booth and Barrett into their club to correct an erroneous view of their attitude toward the stage.

Mr. Booth is too emiñent to need to be patronized by Tuxedo, and Mr. Barrett is—well—Mr. Booth's associate. Mr. Booth has always maintained a manly reserve in such matters, befitting the dignity of his position. If he lends himself to this transparent device of the Lorillard set it will be a pity.

Let us hope the invitation will be declined, with thanks.

* * *

In the lobby:

Journalist—Why don't our actors impersonate? They always play themselves. Now, I pride myself on being able to disguise my style so that the author can't be recognized.

Actor—That's a valuable accomplishment, certainly.

Journalist—Last Sunday I had three separate articles in the *Clarion*, and I defy anybody to pick them out as mine.

Actor—They must have been devilish good, then.

The Christmas Number of The Mirror *will be published on Saturday, Dec. 8. Price, 25 cents. Advertisements received until Nov. 24.*

The Seidl Concert.

The first of Mr. Seidl's excellent series of orchestral concerts was given on Saturday evening at Steinway's. The audience, though not a packed one, was large and most sympathetic, composed in great part of thoughtful, appreciative musical people. but slightly diluted with that non paying element of professional camp-followers so usual in large halls at entertainments of mediocre quality and popularity.

Beethoven's beautiful Pastoral Symphony was given by the band with especial smoothness and a sort of subdued warmth and mellow glow in harmony with the gentle poetic character of the music.

Conrad Ansorge, who has long been established in metropolitan appreciation as a first-rate pianist, played his share in Schubert's Wanderer Fantasia with excellent taste and technique. The composition contains—especially in the andante—many passages of great beauty, and Liszt's orchestration, as usual where he has a melodic sponsor like Schubert to lean on, is graceful and dainty. It would be pleasant to say as much of the legend, the Bird Sermon of St. Francis of Assisi, composed by Liszt as a piano fantasia and orchestrated by Felix Mottl. The programmatic attempt to depict the solemn preachment of the saint, set off by the piping and twittering of his feathered congregation, is odd and quaint, certainly, but, as usual in such cases, sacrifices the essentially musical to the picturesque and descriptive. The prevailing tone of the work is affected, and the musical effect—if we may be pardoned the pun—mottled.

Weber's extract, The Three Pintos, is an odd bit, made up by the composer, Von Mahler, from hints, themes and sketches left by Weber as material for his unfinished opera under the above title. It has a good deal of bright, fresh melodic thought not ill put together, but, as might be expected, the composition, though pleasing, shows a lack of unity and consequent musical intention. The final orchestral number, Lalo's Rhapsody, was warm, rish and sensuously oriental in coloring and played, like all the rest of the orchestral work with a taste and correctness in which Herr Seidl's fine band seems to steadily improve.

The novelty of the evening was the young violin soloist, Master Fritz Kreissler, who discounted his more formal debut of Tuesday evening (with the kind permission of Director Stanton) by performing Mendelssohn's beautiful concerto in E minor. He is a comely lad of some fifteen years, apparently, modest and self-possessed, and does his work with the ease and finish of a thoroughly trained artist of mature years. That he should have the grip and breadth, either of conception or execution, which only maturity can give, would be too much to ask. An occasional faulty intonation speaks of either imperfect skill or deficient sensitiveness of ear. Apart from this his playing was charmingly correct and tasteful and inspires a lively prospective interest in his later and more elaborate performances.

Jacobs and Proctor to Dissolve.

After this season the firm of popular-price-house managers, Jacobs and Proctor, will be dissolved, the gentlemen comprising it having decided upon carrying on their business separately. F. F. Proctor will retain the Albany house, at which the partnership started.

In speaking of the separation to a Mirror representative recently, W. A. Edwards, manager for H. R. Jacobs, said:

"The time has come at last when these two gentlemen believe that they should separate. They are both ambitious and have been acquiring theatres on their own account for some time with a view to the final separation.

"As far as my knowledge goes Mr. Proctor has theatres in Boston, Hartford, Bridgeport, Lynn, the Novelty in Brooklyn; the Opera House at Lancaster, Pa.; the Academy at Wilmington, Del.; the Theatre at Albany, and he will have the new one in this city. Besides that, he controls the tours of Over the Garden Wall and Charles T. Ellis, and is a partner with James T. Nugent in The Fugitive and with Charles B. Jefferson in C. W. Couldock's Hazel Kirke company Now, Mr. Jacobs on his side is interested in and controls twenty-three theatres They are the Thalia and Third Avenue in this city; the Brooklyn Theatre, Brooklyn; the New Lyceum, Brooklyn, E. D.; the Opera House. Newark; the Hoboken Theatre, Hoboken; the Opera House, Paterson; the Academy, Reading; the Continental, Kensington and Lyceum, Philadelphia; the Gaiety Opera House, Providence; the Griswold Opera House, Troy; the new Opera House in Syracuse now being built; the Academy, Rochester; the Theatre Royal, Montreal; the Opera House, Toronto; the Court Street Theatre and Lyceum, Buffalo; the Cleveland Theatre, Cleveland; the Opera House, Utica, and the Academy of Music, Chicago. Added to these he is now figuring for two other theatres, one in Chicago and one in this State. Outside of these houses Mr. Jacobs has the following attractions: The Lights o' London, Romany Rye, Corinne, The Wages of Sin, the Kimball Opera company, Fanny Louise Buckingham in Mazeppa Hoodman Blind, the Kimball Merriemakers and Stricken Blind.

The real trouble between the partners began in a misunderstanding regarding the Boston house which opened last Fall. That was the beginning of their branching out on their own account. Since that day each has taken all the theatres he could lay his hands on for himself. Mr. Jacobs was the pioneer of popular prices and took Mr. Proctor in as his partner originally in the Albany house about four years ago.

John A. Stevens' New Play.

The Mask of Life, the romantic drama which was successfully produced in London, will soon begin its career on the road with John A. Stevens as the star, Frank W. Stechan, late manager of the Standard Theatre, San Francisco, will take the management, and the chances are that the play will have a run at a leading West-side house. The Mask of Life is not a melodrama, it is said, but a high-class romantic drama, with thrilling situations and a vein of comedy running through it.

A strong company has been engaged for the play, including Stella Rees, Tessie Butler, Irene Avernal, Blanche Fair, Henry Talbot, James Ottley, Hugh Morton, Colin Verrey, E. J. Hefferuan, J. F. Flack.

The season begins at Charleston next Monday night, and time has been all booked with the exception of a few weeks between January and April 29, when the company opens at the Grand Opera House, St. Louis. Elegant printing and lithographs have been gotten up by W. J. Morgan and Co. and the Metropolitan Job Printing Company. Mr. Stevens starts out under favorable auspices.

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In the Courts.

THE THALIA FIGHT.

After several attempts had been made, but were unsuccessful because of legal technicalities, for a writ of prohibition to restrain Civil Justice Clancy from trying the proceedings brought before him by William Kramer, the proprietor of the Thalia Theatre, to dispossess Gustav Amberg and H. R. Jacobs from the premises for alleged violation of the lease, Judge Barrett of the Supreme Court has at last passed upon the application on its merits

Mr. Kramer wants to remove Manager Amberg upon the theory that the latter has violated a covenant of his lease, providing that he would not or should not assign his interest in the lease or underlet any part of the theatre or premises without the permission of the proprietor. Judge Ingraham, before whom the case was originally argued, held that as it appeared that the lease had come to an end in consequence of Manager Amberg's violation of his covenant not to sub-let, the term named in the lease had terminated, and therefore the proprietor had a perfect remedy to recover possession by summary proceedings. When these proceedings were instituted before Justice Clancy, then the manager's counsel applied to the Supreme Court for a writ of prohibition to prevent the Justice from acting in the matter

Judge Barrett says that this application must be denied He is of opinion that the Justice has jurisdiction of the parties and of the subject matter. If he errs the remedy is by an appeal from his decision. A writ of prohibition will not lie where he proceeds regularly. He must determine in the first instance whether the tenant is holding over after the expiration of his term within the meaning of the act, and he is not exceeding the statutory jurisdiction in determining that question.

The next step will be to bring the dispossess proceedings to trial. Thus the prospects are favorable to prolonged litigation.

MR. M'VICKER LOSES A TRICK.

The attachment which was secured several months ago by Manager McVicker, of Chicago, against the property in this State of Italo Campanini, was vacated on Monday by Judge Lawrence, of the Supreme Court. Manager McVicker is suing the tenor to recover $2,800 under an alleged breach of contract, by the terms of which Campanini was to hire the manager's Chicago theatre for one week. The attachment was procured upon the assertion that the tenor was a non-resident, and the affidavit upon which it was obtained was made by the manager's son.

The motion to vacate the attachment was made by Franklin Bien on behalf of the tenor, who argued that the papers did not establish sufficient facts to justify the granting of the attachment. He contended that the suit was based upon the affidavit of the manager's son, who had no knowledge of the fact in controversy, but simply made all his assertions on information and belief.

The Judge, in vacating the attachment, stated that the affidavit did not show that McVicker's son, as agent or otherwise, personally conducted the business or transaction out of which the alleged indebtedness arose nor was any circumstance disclosed to show that he had the requisite knowledge to enable him to state the facts in the affidavit alleged positively and of his own knowledge The mere fact that the son of the plaintiff states that the sum sued for is due, without showing how he was enabled to make such positive averment, the Judge said, is not sufficient. He therefore granted the motion with costs.

ALL ABOUT AN EMPTY SLEEVE.

William Gillette's Held by the Enemy has been brought into the meshes of the law by Stanley McKenna, the dramatist and journalist, who is the author of the play, The Soldier's Wife, which was favorably received in the West, when brought out several years ago. Mr. McKenna wrote The Soldier's Wife about ten years ago and is the sole proprietor of it. One of the most important features of the play, which is necessary to the development of the plot, is a scene in the fourth act, between the comedy man and the soubrette, where the former appears with an empty sleeve, thereby disarming the woman's coyness by surprise and sorrow, so that after exhibiting these emotions, she unconsciously manifests her affection and at once betrays her love for him. Mr. McKenna avers that this same dramatic situation and effect is being nightly used in the fifth act of Held by the Enemy, in the part of the war correspondent who calls upon the young lady he had occasion to befriend during the days of the battle, and surprises her with his armless sleeve.

He has brought a suit in the Supreme Court to restrain Mr. Gillette or any other persons producing Held by the Enemy from representing this scene, and procured an order from Judge Lawrence requiring Mr. Gillette to show cause why an injunction should not be granted against him. Mr. McKenna alleges that his play, The Soldier's Wife, will be rendered worthless if Gillette is not enjoined from representing this dramatic situation taken from his play. He wants an injunction and such damages awarded as he may have sustained by the production of Held by the Enemy.

Mr. McKenna states in his affidavit that the armless sleeve incident was suggested to him by one of his other plays called Battles, wherein he had a picture of a regiment of soldiers at rest, in which a widow and several children were sitting around a soldier with an armless sleeve. This play he wrote in 1878, and it was completed two years later. It was read by Mrs. Louisa Eldridge and submitted to Manager Frank L. Gardner for production, and was by him submitted to A. M. Palmer The latter took the manuscript with a view to producing the drama and approved of it, He asked Gardner to produce the play at a convenient place, and he would go to see it, and if it went all right would reproduce it at the Union Square Theatre. About this time Mr. McKenna was taken ill and had to go West for his health. The play was produced in 1883 in Denver, Col., with considerable success.

The wife of the author, Mrs. Helen McKenna, in an affidavit, stated that she was present at the rehearsal and took part in the performance of The Soldier's Wife at the Tabor Opera House in Denver. A few months later she came to this city and read the play to Wesley Sisson at the Madisan Square Theatre, where Mr. Gillette was then employed. Mr. Sisson expressed himself as being struck by the originality, strength and pathos of the armless sleeve scene. She saw Held by the Enemy in August, 1886, at the Madison Square Theatre, and states that the comedy man is changed from a lieutenant to a journalist, but the scene of the empty sleeve, the business, situation and effects are exactly the same as those in The Soldier's Wife. They have the same origin, sequence and termination, produce precisely the same results on the audience, and are, in fact, a reproduction of the scene in The Soldier's Wife. She wrote to Mr. Gillette, informing him of the similarity, and said that the scene belonged to her husband.

Manager William H. McGiven and Frederick G. Hunt have made affidavits to the effect that they have read The Soldier's Wife and have seen Held by the Enemy; that the situations, stage business and effects are precisely alike, and would lead to the opinion that one was copied from the other, and that the scene in Held by the Enemy so seriously injures Mr. McKenna's play as to render its production worthless.

The following is the part of Mr. McKenna's play alleged to have been unlawfully adapted by Mr. Gillette:

Enter *Sam*, R. U. E., where regiment went off. Right sleeve folded up.

Sam—I wonder I didn't see any of the folks around. Bayonets and bog drums! What's that over there? (Runs to her.)

Bird—Oh, Mr. Ferguson; so you have condescended to come back, have you?

Sam—Yes, Bird. Ain't you glad to see me?

Bird—What do I care about seting you?

Sam—Won't you shake hands? (Giving his left hand.)

Bird (Looking at it and noticing that it is the left, looks for the right and to where it ought to be, and sees the empty sleeve turned up)—Where's your other hand, Sam?

Sam—Couldn't tell you, Bird.

Bird (Undoing the sleeve, looks at it a moment; then overcome by her emotion falls into his arms)—Oh, Sam, Sam! (Burst into tears.)

Sam (Arms around her)—God bless the man who took that arm!

A Brass Monkey's Luck.

"There is no reason why we should not do a big business this week," said Manager J. W. Rosenquest to a Mirror reporter the other day, when the subject of the sudden influx of strong attractions came up. "I do not believe for a moment that a frost at one theatre helps an attraction at another, or why a house should be glad to have the only success in the city. Success makes success, and the more success there is the more business. There is no comedy up-town at all this week, except at one theatre. We will reap the benefit of that, and of the increased prices at some of the other theatres.

"We are working hard now trying to cancel our dates so that we can make a run of A Brass Monkey here, and if we possibly can, we will try and have the 100th night of the piece at the Bijou."

An Enjoyable Musicale

Mr. and Mrs. John B. Schoeffel gave a delightful musicale at their residence in Forty-ninth Street last Sunday evening. Signor Perugini, Sydney Cowell and others sang and Marshall Wilder amused the company with his drolleries. Among those present were Mr. and Mrs. Louis Massen, Mr. and Mrs. G. W. Presbrey, Mr. and Mrs. Frederick Robinson, Mr. and Mrs. Edward J. Holland, Alexander Salvini, Dr. T. S. Robertson, Harrison Grey Fiske, Walden Ramsay, Raymond Holmes, Robert Dunlap, J. H. Barnes, Harry Woodruff and Charles Chatterton.

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Professional Doings.

—Eugene A. McDowell is disengaged.

—Al. Klein has been engaged by Frank W. Sanger for Little Lord Fauntleroy.

—Will Collins Sturdevant, of Washington, please send his address to The Mirror?

—Lacy and Arthur telegraph that The Still Alarm has made a great success in Boston.

—John A. Stevens will produce The Mask of Life at the Columbia Theatre, Chicago, in January.

—Lee Lamar, a Southern actress of some local fame, has replaced Rose Osborne in Bartley Campbell's Fate.

—Edward Rose has sold an original four-act Western drama entitled Pards to R. A. Dumary, manager of Flavia Colie.

—Kate Forsythe and Russell Bassett have been engaged for a production of Jack Sheppard to take place at Niblo's in January.

—R. Coutant Varian has been engaged for McKee Rankin's company. Laura Dinsmore, formerly with We, Us & Co., has also joined this company.

—Frank Oakes Rose will begin a course of illustrated lectures at Niblo's Garden next Sunday night, beginning with "Through London with Dickens."

—Floy Crowell will be the attraction at the Criterion Theatre, Brooklyn, next week. The repertoire will be Infatuation, Jess, Ingomar and A Hoop of Gold.

—It is quite probable that Lester and Allen, the minstrel team, and Ed. French, the banjoist, will be seen together later in the season in a farce-comedy.

—Arthur G. Thomas is no longer in Charles T. Parsloe's employment, the business management of A Grass Widow company having been placed in the hands of Charles Melville.

—Edwin Arden in his new play Barred Out did remarkably good business all last week at the Third Avenue, despite the conjunction of the election and unpropitious weather.

—The parts of Little Lord Fauntleroy were distributed on Monday last, although no notification of when the play will be presented at the Broadway Theatre has yet been given.

—W. S. Ross will not manage Paul Kauvar as stated. He remains with the Zitka company as treasurer. Mrs. Ross (Lillian Wood) joined this organization in Washington to play the Countess.

—Branch O'Brien, who gained friends in the theatrical profession by his work on the Denver, Col., *Tribune* over the *nom de plume* of "The Ghost," is doing good work in advance of Floy Crowell.

—Charles Warner, the English actor, mourns the death of his father, who was for many years connected with Sadler's Wells and the Drury Lane Theatres, London, and had played in both houses.

—Lew Rohdt, treasurer of the Theatre Royal, Montreal, was given a gold headed umbrella by Mrs. Jennie Kimball, manager of Corinne, the other day. It was a mark of appreciation for special services.

—The Fashions company, under the management of Dudley McAdow, opened the new Opera House at Circleville, O., on the 16th, and appeared at the Soldiers' Home, Dayton, on the following night.

—Herbert Hall Winslow's latest comedy-drama is entitled Little Miss Volney. It will be produced in all the large cities next season by a company headed by Ida Mulle, under the management of Ben Tuthill.

—A telegram from the manager states that the Redmund-Barry company opened the new Academy of Music in Haverhill, Mass., on Monday night, with Herminie, or The Cross of Gold, to a packed house.

—Emma Abbott's Opera company produced The Yeomen of the Guard for the first time on the Pacific coast last Monday night at the new Park Theatre, Portland, Oregon, to a large and delighted audience.

—Manager A. B. Chase, of the Booth-Barrett company, won $5,000 from Cincinnatians on the Presidential election. Denman Thompson scooped in about $6,000. Business Manager McFarland cleared $3,500.

—The types mixed up The Mirror's notice of Leah at the Grand Opera House last week. It should have read that Madelena was played by Marjorie Bonner, Mother Goschen by Mary Berrell and Sarah by Virginia Marlowe.

—Charles A. Gardner has made a hit as Herman Leopold, the merry young Tyrolean guide, in his new play, Fatherland. The story of the play is said to be interesting. The scenes are laid in America and in a village of the Tyrol.

—On Sunday last at the City Hospital, in Cincinnati, Sam. Dickey, one of the best known circus clowns in the country, died of blood poisoning resulting from the paint he used upon his face. He had been famous as a clown for twenty-eight years.

—The He, She, Him and Her company is undergoing some changes. Their return engagement in Chicago was successful and dates were closed for next year. The entertainment, as a whole, is well spoken of, and the parts of George H. Adams and Toma Hanlon continually grow in their hands.

—James and Wainwright played to over $9,000 in two weeks in San Francisco and the press has gone in raptures over their work. Miss Wainwright has been pronounced by the *Chronicle* and *Examiner* to be superior to Mary Anderson, while the *Call* states that Louis James is only excelled by Booth.

—W. W. Randall and Charles Frohman will sever their business relations on Dec. 1, when the former will remove from his present quarters to larger offices at No. 1145 Broadway. The latter premises will also serve as up-town offices for Harry Miner, J. Charles Davis and J. K. Emmet.

—Stephen Leach will take Captain Crawford out in Fonda, opening on the 22d in Elizabeth, N. J. The company includes John Woodward, W. W. Taylor, William Scott Percy, Harry Matthews, S. B. Stephany, Fanny Temple, Mary Gray, Eugenie Carr, Gypsy Alcott and Lillie Craig. A band and orchestra will be carried.

—Charles T. Ellis, under the management of F. F. Proctor, is reported to be meeting with great success in Casper the Yodler. He is a pleasing comedian and is an excellent vocalist and German dialect mimic, having very few superiors in that line. Mr. Ellis is supported by a capable company.

—Pauline Parker's Scout's Daughter company will open its season in Pittsburg next Monday, after which it will play for about three months through the Northern and Western States, then going South by steamer to New Orleans. Fully twenty-five weeks have been booked. The play presented is of the M'liss order, and the organization is to go out fully equipped with new and handsome printing.

—The following is the roster of the reorganized Storm Beaten company, which proved a strong attraction at the Windsor Theatre, Boston, last week: Edwin Browne, Helen Russell, Edith Poliack, Lottie Sutton, Harry Leslie, Fred Hardy, J. G. Glenney, G. White, T. B. Dixon, George Whitman, Henry Allen, Louis Hinds, W. C. Quick and O. T. Hare. Manager, J. W. Carroll; advertising agent, W. N. Cross.

—Walter Gale, whose portrayal of a tramp in The Old Homestead was a bit of character work of considerable merit, severed his connection with Denman Thompson's company on last Saturday night. Mr. Gale was with Mr. Thompson for twelve years and was the only member of the Academy company that had been with Mr. Thompson when he started out with the original Joshua Whitcomb.

—Probably few are aware that to-day (Thursday) will be the thirty-sixth anniversary of the first performance of Uncle Tom's Cabin. It was first produced on any stage at the Boston Museum on Monday evening, Nov. 15, 1852. It was dramatized by H. J. Conway, a gentleman of Boston, and ran for 107 performances. The late William Warren was then playing at the Museum, and as there was no character suited to him in the book, the part of Penetrate Partyside (Museum version) from New England was written in for him.

—The first rehearsal of Edward Harrigan's new Irish drama, which has not yet been named, took place on last Tuesday. The production of this play, so far as groupings and mountings are concerned, will transcend, by far, anything that Mr. Harrigan has ever attempted before, and it is for this reason that rehearsals have been begun so soon, as the new play will not be seen until the holidays, if the popularity of Waddy Googan does not force its postponement still later. William Witham is painting the scenery, while Louse Sylvester has been specially engaged for the leading heavy part.

—Among the Pines, the new American melodrama by Will R. and James P. Wilson, is reported to have done an exceptionally good business last week at the Grand Opera House, Boston. The press of that city awarded this play the highest measure of commendation and its distinctive feature in presenting scenes and character in everyday life in a region of America hitherto almost unknown to the stage meets with instant recognition from those possessing any knowledge of Down-East Yankee character. The plot evolves a well told story in five acts, introducing, for the first time on the stage, a realistic saw-mill scene. The play is presented by a strong company, including Atkins Lawrence in the leading role, Leighton Baker, L. J. Loring, T. J. Herndon, John F. Ward, W. H. Collings, Catherine Coleman, Mary Sturgeon, Rena Howard, Clara Goldsby and Henrietta Hayes. There is open time week of Dec. 10 and Christmas week.

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CASINO. Broadway and 39th Street
Mr. Rudolph Aronson - - Manager
Evenings at 8. Saturday Matinee at 2.
50 Cents. ADMISSION 50 Cents.
Reserved seats, 50c. and $1 extra. Boxes, $8, $10, $12.
(By special arrangement with R. D'OYLY CARTE.)
GILBERT AND SULLIVAN'S
THE YEOMEN OF THE GUARD;
Or,
THE MERRY MAN AND HIS MAID.
Produced under the direction of RICHARD BARKER.
GREAT CAST, MAGNIFICENT COSTUMES, SCENERY, &c.

14TH STREET THEATRE.
Corner 6th avenue.
Mr. J. W. Rosenquest, - - - Sole Manager
Matinees Wednesday and Saturday.
Tremendous Hit of Gillette's Big Spectacular,
SHE.
100—Acting People—100
Gallery 25c.; Reserved, 35c., 50c., 75c., $1., $1.50.

WINDSOR THEATRE.
Bowery near Canal Street.
FRANK B. MURTHA, - - Sole Proprietor
ONE WEEK ONLY.
A Grand Spectacular Production,
UNCLE TOM'S CABIN.
Matinee—WEDNESDAY and SATURDAY.

5TH AVENUE THEATRE. Venetian Nights.
Only Engagement in New York this Season of
EDWIN BOOTH,
LAWRENCE BARRETT,
In their grand Shakespearean productions of
OTHELLO, THE MOOR OF VENICE.
Mr. BOOTH - - as - - IAGO
Mr. BARRETT - - as - - OTHELLO
THE MERCHANT OF VENICE.
The entire play (6 acts).
Mr. BOOTH - - as - - SHYLOCK
Mr BARRETT - - as - - BASSANIO
These Plays will be presented on alternate nights with new and elaborate scenery, costumes, armors, properties, and a large auxiliary force. Saturday Matinees.

LYCEUM THEATRE, 4th Ave. and 23d St.
Daniel Frohman, - - - - Manager
Every Evening at 8:15. Saturday Matinee at 2.
SWEET LAVENDER. | A new comedy by A W Pinero, with Herbert Kelcey, Henry Miller, W. J. LeMoyne, Charles Walcot, T. C. Valentine, W. B. Royston, W. Bellows, and Georgia Cayvan, Louise Dillon, Mrs. Walcot, Mrs. Whiffen.

MADISON SQUARE THEATRE.
Mr. A. M. Palmer - - - Sole Manager
REGULAR SEASON.
Revival of Robert Buchanan's play,
PARTNERS.
The success of Mr. Palmer's last season.

GRAND OPERA HOUSE.
Lessee and Manager, Mr. T. H. FRENCH.
Reserved seats, orchestra circle and balcony, 50c.
Matinees Wednesday and Saturday.
PAUL KAUVAR,
With Steele Mackaye.
Next Week—ANNIE PIXLEY.

HARRIGAN'S PARK THEATRE.
Mr. Edward Harrigan, - - - Proprietor
M. W. Hanley, - - - - - Manager
MR. EDWARD HARRIGAN
In his new local play,
WADDY GOOGAN
New music and original songs by Mr. DAVE BRAHAM
MATINEES WEDNESDAY AND SATURDAY.
Prices, 25c., 50c., $1 and $1.50.

BIJOU OPERA HOUSE, Broadway near 30th St.
J. W. Rosenquest, - Lessee and Manager
Hoyt's Latest Musical Farce Comedy,
A BRASS MONKEY.
"Full of rollicking, reeking merriment."—*Herald*.
A Great Company of Comedians, including
CHARLES REED and FLORA WALSH.
Gallery, 25c; reserved, 50c., 75c., $1. $1 50.

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Manager, - - - Mr. Frank W. Sanger.
Handsomest and Safest Theatre in the World.
Evenings at 8; Saturday Matinee at 2. Admission, 50c.
SECOND MONTH OF THE GREAT SUCCESS,
Mr. A. C. Gunter's dramatization of his own novel,
MR. BARNES OF NEW YORK.

TONY PASTOR'S NEW THEATRE.
Fourteenth Street.
The Popular Vaudeville Theatre.
Another New and Grand Show. 22 STARS.
TONY PASTOR'S | Horseshoe Four, The Vidocqs, Valjean Pigeons, 4—Star Four—4, Dot Pullman, the 3 Franklins, Nellie Russell, 2 La Rosas, Ella Arthur, Ransom. Matinees Tuesday and Friday.

H. R. JACOBS' (Thalia)
OLD BOWERY THEATRE.
(Bowery, below Canal.)
Matinees—Monday, Wednesday and Saturday.
THIS WEEK | Fannie Louise Buckingham, MAZEPPA.
Nov. 19—H. C. Miner's ZITKA Co.

H. R. JACOBS' THIRD AVE. THEATRE.
Corner 31st Street.
THE POPULAR THEATRE OF NEW YORK.
The Great American Play,
MY PARTNER.
Nov. 19—JAS. H. WALLICK.

DOCKSTADER'S MINSTRELS.
Broadway and 29th Street.
Lew Dockstader, - - - - Sole Manager.
THE HOME OF SABLE COMEDY AND MELODY.
For One Week Only,
BILLY BIRCH.
Evenings, 8:30; Sat. mat., 2:30. Reserved seats, 50c.

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PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

Nat Goodwin, an Akron favorite, was greeted by a packed house in Royal Revenge and Turned Up 9th.

SPRINGFIELD.

Grand Opera House (Fuller Trump, manager): Gus Hill 3d to fair business. Nat Goodwin 7th in Royal Revenge and Confusion to good business. Daniel Boone 9th to a top-heavy house.

MANSFIELD.

Opera House (Miller and Dittenhoefer, managers): Regardless of a stormy night Nat Goodwin drew a large audience 8th, playing Revenge and Turned Up, to a well-pleased audience. A Cold Day 20th; Roland Reed 21st.

DAYTON.

The Grand (Reist and Dickson, managers): Nat Goodwin played to $1,307 on Election night, appearing in Lend Me Five Shillings and Turned Up. Fantasma 8-10 and matinee, to large and well-pleased audiences.

Items: E. T. Mills is in town in advance of George H. Adams.—Manager Samuel Henderson, of Memorial Hall, Soldiers' Home, lost his youngest son, Samuel, who died very suddenly Oct. 31. Manager Henderson has the sympathy of a wide circle of friends.

LIMA.

Faurot's Opera House (G. E. Rogers, manager): Prof. Bartholomew's Equine Paradox, in spite of the election excitement and miserable weather, has played to large audiences all last week. Pat Rooney 12th; Fate 14th.

STEUBENVILLE.

City Opera House (Roseman Gardner, manager): Boy Tramp 21st; Corner Grocery 24th.

MARION.

Music Hall (Jas. B. Sargant, manager): A Cold Day co. to very good business 9th, despite the miserable weather; gave satisfaction to all. Langford's Under the Lash 12th; Parsloe's Grass Widow 19th.

Item.—Music Hall has changed hands. Jas. B. Sargant again assumed control last week.

WAPAKONETA.

Timmermeister's Opera House (C. W. Timmermeister, manager): Corner Grocery played to the largest house of this season 6th.

ALLIANCE.

Goddard's Opera House (C. A. Goddard, manager): Lyons Comedy co. in repertoire week of 5th to good business.

People's Theatre (G. W. Sourbeck, manager): A Cold Day 6th. Splendid entertainment to a packed house and well-pleased audience.

MASSILLON.

Bucher's Opera House (C. F. Porter, manager): Corner Grocery to a crowded housse 9th. Under the Lash 15th.

CANTON.

Schaefer's Opera House (Louis Schaefer, manager): A Cold Day entertained a well-filled house to the entire satisfaction of all 7th. Corner Grocery to a large audience 10th.

YOUNGSTOWN.

The Bijou opens with a week of light opera 12th. Camilla Urso and the Hanlons follow.

ASHTABULA.

Smith's Opera House (L. W. Smith and Son, managers): Camilla Urso and concert co. to light business 10th. The Haussers, twin mesmerists, 19th, week.

OREGON.

PORTLAND.

New Park Theatre (J. P. Howe, manager): The Emma Abbott Opera co. played to interested and crowded houses week ending 3d. The co. intend making the Sound circuit next week. Miss Abbott's brilliant reception here has induced her to appear again for five nights with two matinees commencing 12th, when she will give Gilbert and Sullivan's new opera The Yeomen of the Guard, also Ruy Blas and The Carnival of Venice. After leaving here the co. goes direct to the Baldwin Theatre, San Francisco, for a four weeks' engagement. Manager Howe says Emma Abbott did the biggest week's business ever done in the New Park since it opened.

PENNSYLVANIA.

FRANKLIN.

Opera House (J. P. Keene, manager): Creston Clarke and his superb co. presented The Fool's Revenge 7th to an appreciative but only a fair-sized audience. Mr. Clarke received an enthusiastic curtain call after each act, and the applause during the performance was frequent and hearty. His support was fine. Beacon Lights 21st; Rhea, who is a great favorite here, comes 26th.

NEWCASTLE.

Opera House (R. M. Allen, manager): Boyer's Madison Square co. Nov. 5 and week to fair business.

SHAMOKIN.

G. A. R. Opera House (John F. Osler, manager): James Connor Roach as Dan Darcy, supported by a good co., despite bad weather drew a large and delighted audience. Proctor's Over the Garden Wall 14th; Julia Marlowe 16th.

ERIE.

Park Opera House (Wagner and Reis, managers): Uncle Tom's Cabin 5th to immense business. Kellar 9-10 to good business. Jim the Penman 12th.

Items: Kellar opened his American tour here, jumping from Mexico, a distance of some forty-five hundred miles. On last Saturday afternoon Kellar gave a benefit performance for the Hamot Hospital, a very worthy institution. Mr. Kerr very kindly donated the house, the orchestra and the music, the *Despatch* the printing matter; and the total receipts of Kellar matinee, which were large, will go direct to the Hamot Hospital.

WARREN.

Library Hall (E. A. Hempstead, manager): Mme. Camilla Urso and co. gave a concert 7th to good house and gave entire satisfaction. Clara Morris next.

BRADFORD.

Wagner Opera House (Wagner and Reis, managers): Morris' Equine and Canine Paradox were here 5-7 to fair business. Performance was rather unsatisfactory. Peck and Fursman's Uncle Tom co. 12th; Jim the Penman (Western co.) 13th; Kellar 15th.

MILFORD

Music Hall (H. E. Morgan, manager): H. T. Chanfrau in Kit, The Arkansas Traveller, under the management of A. B. Anderson, 19th. T. H. Winnett's Passion's Slave 26th; T. P. and W's Minstrels 30th.

McKEESPORT.

White's Opera House (A. W. Van Aada, manager): Marlande Clarke in Dr. Jekyll and Mr. Hyde, to a fair-sized but enthusiastic audience 7th. The Stowaway 13th.

CARBONDALE.

New Opera House (J. O'Hearn, manager): Stetson's Uncle Tom's Cabin to large business 12th. Zitka 14th; Thrown on the World 17th.

BUTLER.

Opera House (John S. Campbell, manager) Creston Clarke in Hamlet 6th, to a large house. Fine entertainment. Henry C. Stanly in A Postage Stamp 13th.

PITTSTON,

Music Hall (W. D. Evans, manager): A Postage Stamp drew a fair house 5th. Band and orchestra first-class. Dan Darcy was the attraction 7th. The star and co. gave entire satisfaction.

KITTANNING.

Opera House (Brown and Reynolds, managers): Marlande Clark presented his version of Dr. Jekyll and Mr. Hyde 5th, to good business. Mr. Clark in the dual title part is very good. Florence Gerald scored a hit with her laughing soubrette sketch. Broncho John 7th, to a light house.

WILLIAMSPORT.

Academy of Music (William G Elliot, proprietor): A Postage Stamp 6th to standing-room only. Audience very enthusiastic. Specialties superb. Zitka 9-10 to fair business and very appreciative audiences.

READING.

Academy of Music (H. R. Jacobs, manager): On the Frontier drew large houses 8-9 and gave a great performance.

Grand Opera House (George M. Miller, manager): Sallie Hinton and co. in repertoire drew good houses last week. Ovide Musin and concert co. 17th.

LANCASTER.

Proctor's Opera House (W. M. R. Williamson, manager): Ten Nights in a Bar-room drew large houses 5 7. Miaco in The Magic Talisman played to large business 8-10.

YORK.

Opera House (B. C. Pentz, manager): Zitka 8th to a fair-sized and delighted audience.

MEADVILLE.

Academy of Music (E. A. Hempstead, manager): Peck and Fursman's Uncle Tom Cabin to good house 8th. Fred. Bryton 16th.

SCRANTON.

Academy of Music (C. H Lindsay, manager): James C. Roach as Dan Darcy 10th to good business. The support was first-class.

WILKESBARRE.

Music Hall (M. H. Burgunder, manager): James C. Roach in Dan Darcy to a large and well pleased house 5th.

BETHLEHEM.

Fountain Hill Opera House (E. L. Newhard, manager): Dan Darcy to very good business 12th. Over the Garden Wall 15-16.

Lehigh Theatre (L. F. Walters, manager): Sydney Worth in East Lynne 14th. Charlotte Thompson in Jane Eyre 29th.

DANVILLE.

Opera House (F. C Angle, manager): Reinhardt-Delhauer co. in Puddle's Pond 13th; Panorama Battle of Gettysburg 14th; Geo. T. Dowling lectures 15th; Waite Comedy co. 19th, week.

Item: The Waite Comedy co. is organizing here this week and are rehearsing. Cora Neilson is with the co., and they have a superb band and orchestra.

OIL CITY.

Opera House (Hempstead and Honeywell, managers): Camilla Urso, the great violinist, surrounded with such artists as Signor Martinez, Miss May, Messrs. Miller and Fuller, gave an excellent entertainment to poor business 8th. Peck and Fursman's U. T. C. did large business at two performances 10th. A Postage Stamp 15th.

ASHLAND

Opera House (T. F. Barron, manager): Louise Arnot co. played here last week to excellent business. Puddle's Pond co. 17th.

TITUSVILLE.

Opera House(C. F. Lake, proprietor): Peck and Fursman's Uncle Tom's Cabin to fair business 9th—too good for the entertainment given. Kellar 14th; A Postage Stamp 16th; Clara Morris 22d.

RHODE ISLAND.

PROVIDENCE.

Providence Opera House (Robert Morrow, manager); A Possible Case, under the management of J. M. Hill, was well patronized last week. This week is divided between Duff's comic opera co, in A Trip to Africa, and Kellogg's English Opera co. The Wife next week.

Gaiety Opera House (Keith and Jacobs, managers): The Romany Rye was finely mounted and the co. was well balanced and drew large audiences last week. The piece has been here several times before but was never better rendered. This week George C. Boniface in Under Cover.

Westminster Musee: This week the principal attraction is the Delhauer-Debrimont Opera Bouffe Quintette and Three De Bolieu Brothers, acrobats.

WESTERLY.

Opera House (C. B. Bilven, manager): Marshall P. Wilder and his concert co. gave a very delightful entertainment to a large audience 8th. Ada Gilman and co. in Bubbling Over 14th. Palmoni's Star Stock co. 17th.

SOUTH CAROLINA.

CHARLESTON.

Academy of Music (Will T. Keogh, manager): Jim the Penman, with Frank Bangs in the title role, drew large houses 5 6. The cast is very strong. Alone in London 9th, 10th and matinee, also to large houses. Zozo 12-14.

Grand Opera House (J. F. O'Neill, manager): A complimentary benefit was tendered to Miss C. Nathan 8th by our leading amateur singers. The concert was a brilliant success, over 1,000 people being present. John A. Stevens, Gala week, 19th.

CAMDEN.

Camden Opera House (J. L. Brasington, manager): The Wrens gave a pleasant and clean entertainment 6th to a small house.

TENNESSEE.

MEMPHIS.

Memphis Theatre (Frank Gray, manager): Minnie Maddern did fairly well to a three nights' engagement last week. The excitement of the election, with the heavy rains, interfered with the attendance. She has a good co. Roland Reed opened 8th in The Woman Hater and had a good house. Mr. Reed has a good strong co. and is as much appreciated as ever.

Items: The great military pageant and fire drama, The Fall of Paris, produced under the auspices of the Order of the Sphinx as a Fall display, was withdrawn Oct. 31, as the spectacle was too elaborate and expensive for a city like Memphis In presenting this magnificent spectacle the Sphinx ignored cost and expense, and all details were historically correct. In its production over five hundred people were employed. We learn that the Sphinx have now under consideration several propositions to present their grand spectacle elsewhere, St. Louis and New Orleans being mentioned.—Patti Stone, the prima donna of our Jackson Musical Opera co. last Summer, has accepted the same position in the Conried Opera co. Miss Patti made many friends here, and we hope she will continue to make them wherever she goes.

CLARKSVILLE.

Elder's Opera House (James T. Wood, manager): Skipped by the Light of the Moon, 1st to good business. McCabe and Young's Minstrels 6th to satisfactory results

CHATTANOOGA.

New Opera House (Paul R. Albert, manager). Mr. and Mrs. W. J. Florence, with excellent support, presented The Mighty Dollar and Our Governor to fair business 6 7. Robert Downing in Virginius and Spartacus 10th and matinee to good business. Twelve Temptations 12th; Robert Mantell 15th; Henry Rose in Alone in London 16th.

KNOXVILLE.

Staub's Theatre (Fritz Staub, proprietor): Mr. and Mrs. W. J. Florence in The Mighty Dollar to good business 5th. Sol Smith Russell 6th in A Poor Relation to very large and fashionable audience. Robert L. Downing's brilliant presentation of Virginius and Spartacus 8-9 was greeted by the largest and most fashionable audience of the season. Robert Mantell 16th; Alone in London 17th; Scanlan 19th; Jim the Penman 21st.

People's Theatre (W. H. Burrough's, manager): Al. G. Field's Minstrels 8-9 to very good business.

NASHVILLE.

The Vendome (J. O. Milsom, manager): Mr. and Mrs. W. J. Florence 8-10, presenting Heart of Hearts, The Mighty Dollar, Our Governor and Dombey and Son. Considering the political excitement and the unpropitious weather, the business done was excellent. If such a thing be possible, Mr. and Mrs. Florence were funnier and more delightful than ever. Their support is superb, and the mounting and setting of each play called forth expressions of admiration from one and all. Mrs. E. L. Davenport met with a cordial reception, as she richly deserved, while Lillian Richardson and Marion Russell have easily established themselves pronounced favorites in Nashville. Robert Mantell 12-14; One of the Finest 15-17.

The Masonic (R. N. Slygh, manager): Irish Absurdities has been well presented all the week by Gibson and Ryan's Comedy co. to fair-sized houses.

Items: Marion Russell was the recipient of many social attentions at the hands of select society.—William Gason is machinist at the Masonic. He was last year at the Vendome.

MURFREESBORO.

Mason's Opera House (P. P. Mason, manager): Gorton's Minstrels to good business 6th.

COLUMBIA.

Grand Opera House (L. Friesson, owner): Foreman-Morton comb. in The Hermit to a fair house 3d.

TEXAS.

EL PASO.

Myar's Opera House (Stewart and Carpenter, managers): Ranch King co., Oct. 31-Nov. 1, to poor business. Receipts about $400.

TEMPLE.

Bijou Opera House (J. J. Stephens, manager): George Wilson's Minstrels Oct. 29 to big business. Performance good. Georgia Minstrels came 6th to top-heavy house; the show and especially the singing is good. Dr. Charles Howard's Dr. Jekyll and Mr. Hyde co 8th. Jane Coombs in Bleak House 14th.

BRENHAM.

Grand Opera House (A. Simon, manager): Howard co. in Dr. Jekyll and Mr. Hyde to a good house 7th. Audience well pleased. Miss Hunt, as Gladys Carew, was frequently applauded.

SHERMAN.

Sherman Opera House (R. Walsh, manager): Thomas W. Keene in Hamlet, 1st, to a small house. George Wilson's Minstrels, 6th, to a good house. Jane Coombs in Bleak house, 7th.

HONEY GROVE.

Grand Opera House (L. C. Hill, manager): Nellie Free in Silver Spur played to a small house 7th. Audience pleased. Newton Beers in Lost in London 16th.

GALVESTON.

Tremont Opera House (Greenwall and Son, managers): W. J. Scanlan closed his engagement 1st, presenting Irish Minstrel to the only light house of his stay. Newton Beers in Lost in London did a good business 2-3. Howard's Dr. Jekyll and Mr. Hyde co. played to good houses, considering the political excitement, 5-6. Nellie McHenry opened 7th in Humming Bird to a very fair house despite heavy rain.

HOUSTON.

Pillot's Opera House (Henry Greenwall and Son, managers): W. J. Scanlan and his excellent co. 2-3 with matinee. It is three years since Mr. Scanlan has been here, but his engagement has been by far the most successful this season. The Newton Beers co. 5 6 to only fair business.

SAN ANTONIO.

Grand Opera House (T. W. Mullaly, manager): The Howard co. in Dr. Jekyll and Mr. Hyde 2d. A very fair house. Pavements of Paris to a light house. Nellie McHenry and her fine co. 4-6 to very fair business. Kate Claxton 16-17. Jane Coombs 21-22. She 23-24.

Item: The irrepressible "Punch" Wheeler, in advance of Lost in London, has been here. Said he: "I have just won a wager—posted a sixty-sheet stand on the Alamo Plaza in exactly forty-three minutes. Won a straw hat and ruined a $50 suit of clothes." He says that Harry Gilfoil, the man with 100 voices, is the strongest card with Newton Beers this season. All managers report a good business everywhere in the South and Southwest.

DALLAS.

Dallas Opera House (Greenwall and Son, managers): Lewis Morrison in Faust, 5-6, highly pleased a large audience which assembled through the rain to greet his first appearance in Dallas. Miss Rosabelle Morrison, as Marguerite, captivated the audience from the start by the sweet and pathetic manner in which she rendered her part. The piece is well staged and the Brocken scene in the fourth act is grand. Georgia Minstrels 7 8 to fair business. Jane Coombs in Bleak House 9th.

TYLER

Albertson's Opera House (E. Albertson, manager): Newton Beers Oct. 31 in Lost in London. Big business but a very poor performance. About half of the audience feel asleep and snored loudly. Golden co. 2-3 in Little Duchess. The Martyr and Katti for matinee 3d. Good co.—one of the best on the road—and played to full houses. They have been asked to give us a return date and will probably do so.

Item: Newton Beers came to life in the midst of a dead faint and gave a scathing rebuke to the drowsy audience for falling asleep. They really could not help it.

TEXARKANA.

Opera House (W. T. Pullen, lessee and manager): Nellie Free played Silver Spur to a fair-sized audience 5th. Lewis Morrison's Faust was well rendered to a good house 8th. Thomas W. Keene 9th. Goodyear, Cook and Dillon's Minstrels 14th.

WACO.

Opera House (J. P. Garland, manager): Nellie McHenry in Three of a Kind to a large audience 2d. Jekyll and Hyde 9th. Lost in London 12th. Jane Coombs 13th. Lilly Clay's co 16th.

PARIS.

Babcock Opera House (John H. Walker, manager): George Wilson's Ideal Refined Minstrels played to a large and well pleased audience 7th.

GREENVILLE

Cameron's Opera House (Frank Northrup, manager): Gilbert-Huntley Comedy co. closed a week's engagement 3d, to fair business. Nellie Free 12th; Goodyear, Cook and Dillon's Minstrels 16th.

PALESTINE.

Temple Opera House (C. F. and O. B. Sawyers, managers): Newton Beers played Lost in London to a crowded house 1st. The Golden comb. played three nights 5-7, to good houses considering the election excitement. Gilbert-Huntley Comedy co. 5 10.

UTAH.

SALT LAKE CITY.

Grand Opera House (Douglas White, manager): Rhea played a very successful engagement Oct. 29 31, presenting Much Ado About Nothing, Adrienne Lecouvreur and A Dangerous Game. There were large and enthusiastic audiences present each night, and calls before the curtain were frequent. The costumes of the ladies are magnificent. Such a number of beautiful gowns have not been seen in one night for a long time. Rhea has strengthened the good impression she created on her former visit.

VERMONT.

BURLINGTON.

Howard Opera House (W. K. Walker, manager): Sol Sam's Minstrels to fair business 6th. The musical event of the season was the Mary Howe concert 9th. A crowded house greeted this young and talented artiste, who fully satisfied the expectations of all.

VIRGINIA.

RICHMOND.

Theatre (Mrs. W. T. Powell, manager): Jennie Winston, supported by the Lyceum Opera co., presented the Grand Duchess and Girofle-Girofla to good houses last week. The house is closed this week. Zozo 19th.

Academy of Music (Berger and Leath, managers): McNish, Ramza and Arno's Minstrels 7 9 appeared to good houses. Fleming's Around the World in Eighty Days 8-10 attracted very large audiences. Irwin's Specialty co. 12 14; Alberta Gallatin 15th; The Twelve Temptations 16-17; Bill Nye and James W. Riley 22d.

Opera House (R. I. Taylor, manager): The Hollywood Juvenile Opera co. in Cinderella all last week to good houses. The house is closed this week.

Comique (W. W. Putnam, manager): The attractions past week were strong and the house was filled nightly.

Musee (C. S. Thompson, manager): Very good business was done last week.

Items: Otis Conway, an old Richmond boy, recently with Mantell, but now with Fleming's Around the World co., was warmly received by his many friends in this city.—James P. Fleming, of the same co., also made many new friends during his stay here.

PETERSBURG.

Academy of Music (Charles W. Curtice, manager): McNish, Ramza and Arno's Minstrels drew a fair audience 5th. Around the World in Eighty Days to small business 7th. Some of the scenery and stage effects were very pretty

ROANOKE.

Opera House (Tennyson and Simpson, managers): George T. Ulmer 2-3 presented Col. Sellers and For Congress to fair business. Bessie Hunter divided the honors with the star.

Item: Lizzie May Ulmer joined the co. here and will play leading roles in place of Agnes Proctor.

NORFOLK.

Academy of Music (Berger and Leath, managers): Around the World in Eighty Days packed the house 5th. Alberta Gallatin 12 13; Gilmore's Twelve Temptations 15th; Zozo 16-17.

WEST VIRGINIA.

PARKERSBURG.

Academy of Music (M. C. Van Winkle, manager): Little Nugget 6th to a large and well-pleased audience. A New Tramp in Town 14-15.

WHEELING.

Opera House (F. Riester, manager): Nat Goodwin 10th. It was his first visit in five years, and it partook something of the nature of an ovation. Skipped 19th; He, She, Him and Her 23 24.

Grand Opera House (O. C. Genther, manager): New Tramp in Town 5th, week; said to be a new play. There is little merit in the play or co. Business fair. Under the Lash 19 21; Madame Neuville and Son 22-24.

WISCONSIN.

MILWAUKEE.

Grand Opera House (H. Nunnemacher, manager): Charles Erin Verner in Shamus O'Brien 4th to fair-sized house, giving satisfaction. Carleton Opera co. opened 5th for the week, and considering the election excitement did a good business. Mynheer Jan was seen here for the first time and made a good impression. Kate Bensberg Opera co. 11th.

New Academy (Jacob Litt, manager) W. T. Bryant in Keep it Dark 4th to a fair-sized house. Rosina Vokes and her excellent co. appeared last week in repertoire of English comedies, including two new ones. Tears and A Rough Diamond. Miss Vokes gains new admirers each time she comes, and her pieces are thoroughly enjoyed. Zig-Zag 11th.

Standard Theatre (O. F. Miller, manager): The Nelson Variety comb. gave two performances 4th to crowded houses. The Black Flag, presented by William McCready's co., played to moderate business last week. Edwin F. Mayo in Silver Age 11th.

Items: S. H. Cohen, manager Beacon Lights co.; Leopold Jordan, advance for Zig-Zag; Fred Miller for Minnie Maddern and Mr. Willoughby, of the Boston Ideal Opera co., have all been here this week.

LA CROSSE.

McMillan Opera House (George B. Russell, manager): Johnson and Slavin's Minstrels played to a packed house 8th. White Slave 19th.

SHEBOYGAN.

Opera House (J. M. Kohler, manager): W. T. Bryant in Keep It Dark 5th to a good and well-pleased audience. J. S. Murphy in Kerry Gow 7th; Kate Bensberg Opera co. 15th.

MADISON.

Turner Opera House (Smith and Strasilipka, managers): Little Nugget filled a return engagement 9th, giving entire satisfaction to a small house. Stormy night.

CANADA.

HALIFAX.

Academy of Music (H B. Clarke, manager): The Bennett-Moulton Opera co. closed a satisfactory engagement 7th, and were followed by Peck and Fursman's Uncle Tom's Cabin co. to crowded houses for three nights.

HAMILTON.

Grand Opera House (Thomas Kiche, manager): Rose Coghlan, supported by a fairly good co., appeared 5-6 in Jocelyn and Peg Woffington. The audiences were not only large and select, but very enthusiastic. After the performance 5th Miss Coghlan recited "The Charge of the Light Brigade," for which she received tremendous applause. The famous Boston Ideal co. was heard here for the first time 8th in Donizetti's opera. The Daughter of the Regiment. The house was packed to the doors. W. H. Clark, the basso, better known here as "Hutchy" Clark, was heard in his greatest role, Sergeant Surplice. Miss De Lussan's sweet voice and winning ways soon made her a great favorite with the audience. The remainder of the co., including chorus and orchestra, was first-class. Fisk Jubilee Singers gave an entertainment at the Palace Rink 8th. A large audience was present and very delightful evening spent.

Item: The engagement of the Ideals was such a great success financially that the co. decided to play a return date later on in the season.

BRANTFORD.

Opera House (Joseph Stratford, proprietor): Boston Symphony Orchestral Club opened last week to a large and critical audience. The Star Course deserve congratulation in bringing such an attraction. Brown's Comedy co. five nights and matinee, 10th, all to fair business. Help Wanted, next week.

LONDON.

Grand Opera House (Nelson A. Morkill, manager): Rose Coghlan in Jocelyn, 7th, gave one of the finest performances that has been seen here this season. Wilton Lackaye as the Prince and John Malone as Gaston deserve special mention. The house was well filled. The Boston Ideal Opera co. gave The Daughter of the Regiment 8th to a large audience and met with a brilliant reception.

MONTREAL.

Academy of Music (Henry Thomas, manager): Coquelin-Hading co. to the largest business of the season at advanced prices last week. French and English both combined to give these talented artists bumper houses. A varied repertoire was presented, the bill being changed every night. Among the pieces given were Le Maitre des Forges, La Joie Fait Peur, Les Surprises du Divorce and Don Cæsar de Bazan. Press and public are enthusiastic over the co. M. Coquelin *fils* was in special favor. This week we have Arthur Rehan's co. in Nancy and Co., 7-10 8 and Love in Harness.

Theatre Royal (Sparrow and Jacobs, managers): Montreal's old favorite, Corinne, to enormous business all last week, standing room being at a premium. This is the first time Monte Cristo, Jr., has been presented here, and it proved a great success. La petite Corinne looked pretty as a picture in her numerous handsome costumes, and was as taking as ever. James Sturgis and Henri Learock, as Villefort and Noirtier, respectively, were very funny, and their songs and dances were loudly encored. The staging, costumes, etc., were excellent. This week, Bunch of Keys. True Irish Hearts next week.

Item: M. Coquelin, his son and several members of his co. went to see Corinne in Monte Cristo, Jr., and declared themselves highly satisfied with the performance.

OTTAWA.

Grand Opera House (John Ferguson, manager): A. M. Palmer's co played Jim the Penman to crowded houses 5 6. The Valda Concert co., 7th, drew a large house and gave a superior entertainment.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): Mrs. Potter came for three nights last week and succeeded in drawing good audiences. The last three nights of the week we were treated to an equally fine performance, viz., Jim the Penman, headed by Ada Dyas and Joseph Whiting. Notwithstanding the inclement weather, they drew large houses. This week Lotta, who is a favorite in Toronto.

Toronto Opera House (Shaw and Jacobs, managers): The Two Johns, the farce which has been packing this house, is intensely funny and entertained thousands during the week. Corinne in Monte Cristo, Jr., this week.

CHATHAM.

Grand Opera House (W. W. Scane, manager): Last week we had three attractions. Hi Henry's Minstrels played to a well-filled house 5th. A good show in every respect, barring the vocalists and pre-historic jokes. The Boston Symphony Orchestral Club filled in 7th to only fair business, caused by an adverse criticism in London papers the previous day, which the performance proved to be utterly false. Each member of the Club is an artist, and everyone was well pleased with the performance. Pat Rooney's co. satisfied a crowded house 10th. Maud Banks returns 13th; Brown Comedy co. 19-21; Hattie Anderson co. 24th.

Item: Manager Scane deserves credit for the good attractions he is presenting this year.

ST. CATHARINES.

Hunt's Grand Opera House (H. G. Hunt, manager); Pat Rooney and co. in Pat's Wardrobe greatly amused an audience which filled the house 5th. Mendelssohn Quintette Club, with Alice Ryan, vocalist, to only fair business 6th. Clark's Female Minstrels to a light house 8th. Joseph Murphy 14th.

WINNIPEG.

Princess Opera House (Campbell and Seach, lessees): Stock co. in The Geneva Cross drew fair houses 8-10. Next week, Milton and Dollie Nobles.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their advance dates every week, mailing them in time to reach us on Monday.

DRAMATIC COMPANIES

A. M. Palmer's Jim the Penman (Eastern) Co.: Augusta, Ga., Nov. 15-17, Atlanta 19 20, Knoxville, Tenn., 21, Chattanooga 22, Birmingham, Ala., 23-24, Columbus, Ga., 26, Selena, Ala., 27, Montgomery 28, Pensacola, Fla., 29, Mobile 30—Dec. 1.

A. M. Palmer's Jim the Penman (Western) Co.: Rochester N. Y., Nov. 15-17, Syracuse 19-20, Oswego, 21, Troy 22 24, N. Y. City 26—week.

Annie Pixley Co.: Brooklyn, N. Y., Nov. 12—week.

A Possible Case Co.: Baltimore, Nov. 12—week.

Agnes Wallace-Villa Co.: Cincinnati Nov. 11—week

A New Tramp in Town Co.: Lock Haven, Pa, Nov. 16-17, Renova 19-20

Agnes Cody Co.: Tarentum, Pa., Nov 12—week.

A Bunch of Keys Co.: Montreal, Can., Nov. 12—week; Toronto 19—week; Buffalo, N. Y., 26—week.

A Night Off Co.: St. Louis Nov. 11—week; Jefferson City 19, Sedalia 20, Ottawa, Kas., 21, Emporia 22, Nevada, Mo., 23, Joplin 24, Webb City 26 Eureka Springs, Ark., 27, Fayetteville 28, Fort Smith 29, Van Buren 30, Little Rock Dec. 1.

Among the Pines Co.: Woonsocket Mass., Nov. 15, Northampton 16, Holyoke 17, Meriden, Ct., 19, Haverhill, Mass., 20, Manchester, N. H., 21, Brockton, Mass, 22 23, New London, Ct., 24.

Adonis Co: N. Y. City Nov. 12—two weeks; Syracuse, N. Y., 26, Rochester 27 28, Buffalo 29-Dec. 1.

A Brass Monkey Co: N. Y. City Oct. 15—indefinite.

A Tin Soldier Co: Cincinnati, O, Nov. 12—week.

Aladdin Co.: Washington Nov. 12—week.

Arthur Rehan's Co: Montreal, Can., Nov. 12—week.

A Hole in the Ground Co.: Washington Nov. 12—week; Baltimore 19—week; Philadelphia 26—two weeks.

A Parlor Match Co.: Philadelphia Nov. 12—week; Jersey City 19—week; New York City 26—week;

A Midsummer Night's Dream Co.: Philadelphia Nov. 12—week.

Around the World in Eighty Days Co.: Spartansburg, S. C., Nov. 15, Charleston, 16-17, Savannah, Ga., 19-20.

Ada Gray Co.: Chicago Nov. 12—week; Milwaukee 19—week.

Arnold and Bennett's Co; Lamar, Mo., Nov. 15-17.

A Cold Day (Eastern) Co.: Cincinnati, O., Nov. 12—week; Galion 19; Mansfield 20, Ashland 21, Upper Sandusky 22, Tiffin 23, Findlay 24, Lima 26.

A Postage Stamp Co.: Oil City, Pa., Nov. 15, Titusville 16, Bradford 17, Olean, N. Y., 19, Jamestown 20, Meadville, Pa., 21, Greenville 22, Warren, O., 23, Youngstown 24, Alliance 26, Canton 27, Massillon 28, Akron 29, Mansfield 30 Galion Dec. 1.

Adams and Cook's Dramatic Co.: Gloucester, Mass., Nov. 12—week.

A Cold Day (Western) Co.: Garnett, Kas., Nov. 15, Burlington 16, Emporia 18, Cottonwood 19, Osage City, Mo., 20, Topeka, Kas., 21-22, Manhattan 23, Junction City 25, Clay Centre 26, Clyde 27, Concordia 28, Beloit 29.

A Grass Widow Co: Dunkirk, N.Y., Nov. 15, Jamestown 16, Akron, O, 17-19 Piqua 20, Greenville 21, Indianapolis, Ind., 22-24, Chicago 25—week.

Barry Comedy Co.: Rich Hill, Mo, Nov 12—week.

Bashe-Davis Co.: Jackson, Miss., Nov. 12—week.

Black Thorn Co: Brooklyn, N. Y., Nov. 12—week.

Booth-Barrett Co.: New York City Nov. 12—indefinite.

Boston Theatre (G. W. Lowe) Co.: White Lake, Dak., Nov. 12—week.

Barry and Fay Co: Steubenville, O., Nov. 15.

Baldwin-Melville Co.: Cortland, N. Y., Nov. 12—week; Cohoes 19—week.

Creston Clarke Co.: Cleveland, O., Nov. 12—week, Zanesville 19-20, Chillicothe 21-22, Springfield 23 24; Louisville, Ky., 26 28, Nashville 29-Dec. 1.

Chanfrau-Anderson Co: Boston Nov. 12—week.

Corner Grocery (Griffin) Co.: Chillicothe, O., Nov. 15, Portsmouth 16, Ironton 17, Huntington, W. Va., 19, Charleston 20, Gallipolis, O., 21, Marietta 22, Bellaire 23.

Chicago Comedy Co: Princeton, Ind. Nov. 15-17

Charles A. Gardner Co.: Muskegon, Mich., Nov 15, Grand Rapids 16-17, Battle Creek 19 Goshen, Ind., 20 Logansport 21, Wabash 22, Fort Wayne 23, Coldwater, Mich., 24.

Carrie Stanley Co: Clearfield, Pa., Nov. 15, Milroy 16, McVeytown 17.

Clara Morris Co.: Cleveland, O., Nov. 19-21, Titusville, Pa., 22, Oil City 23, Warren 24, Meadville 26, Beaver Falls 27, Youngstown, O., 28, Chillicotte 29, Dayton 30.

Crystal Slipper Co: Baltimore Nov. 12—week.

Coquelin-Hading Co.: Philadelphia Nov. 12—week; Washington 19—week; Chicago 25—week.

Corsair-Evangeline Co.: Denver, Col., Nov. 12—week; Kansas City, Mo, 19—week; Louisville, Ky., 26—week.

Charles E. Verner Co.: St. Louis Nov. 11—week; Belleville, Ill., 18, Springfield, 19, Hannibal, Mo., 20, Quincy, Ill., 21, Peoria 22, Iowa City, Ia., 23, Cedar Rapids 24, Marshalltown 26, Ottumwa 27, Des Moines 28, Omaha, Neb, 29 Dec. 1.

Chip o' the Old Block Co.: Vancouver, B. C., Nov. 14-15, New Westminster 16, Victoria 17, Port Townsend, Wash. Ter, 19, Seattle 20-21, Tacoma, 22-23, Astoria, Ore., 24, Portland 26—week.

C. W. Couldock Co.: Lynn, Mass., Nov. 19-21, Chelsea 22, Lowell 23, Lawrence 24, Boston 26—week.

Charles T. Ellis Co.: Newark, N. J., Nov. 12—week

Dan'l Boone Co.: Frankfort, Ind, Nov. 15, Crawfordsville 16, Lafayette 17, Danville 19, Streator, Ill., 20, Joliet 21, Aurora 22, Elgin 23.

Dan Sully Co.: San Francisco Nov. 5—two weeks.

Dore Davidson Co.: Philadelphia Nov. 12—week.

Denman Thompson: New York, Aug. 30—indefinite.

Dark Secret Co.: Washington Nov. 12—week.

Dr. Charles L. Howard's Co.: Sherman, Tex., Nov. 15, Mineola 16, Tyler 17, Palestine 19, Crockett 20, Huntsville 21, Shreveport, La., 22-24, Monroe 26-27, Vicksburg, Miss., 28 29, Jackson 30-Dec. 1.

Edwin Stuart Co.: Sioux City, Ia., Nov. 12—week; Lincoln, Neb., 19—week; Fremont 26—week.

Edwin Clifford Co.: Aberdeen, Dak., Nov. 15-17.

Effie Ellsler Co.: Elgin, Ill., Nov. 15, Muskegon, Mich., 16

Ezra Kendall Co.: Louisville, Ky., Nov. 15-17, Indianapolis, Ind., 19-21, Muncie 22, Marion 23, Fort Wayne 24.

Emma Wells Co.: East Fairfield, Vt., Nov. 12—week.

Edwin Tanner Co.: Brodhead, Wis., Nov. 15, Evansville 16, Waukesha 17, Jefferson 19, Portage 20, Beloit 21.

Eunice Goodrich Co.: Los Angeles, Cal., Nov. 12—week.

Emma Frank's Dot Co: Chicago Nov. 12—two weeks; Racine, Wis., 26, Sheboygan 27, Fond du Lac 28, Oshkosh 29 Appleton 30, Green Bay Dec 1.

Edwin F. Mayo's Co.: Milwaukee Nov. 12—week.

Fanny Louise Buckingham Co.: N. Y. City Nov. 12—week.

Fantasma Co.: Scranton, Pa., Nov. 19 21, Trenton, N. J., 22-24, Philadelphia 26—week.

Frank Daniel's Co.: Stockton, Cal., Nov. 16, Fresno 17, Los Angeles 19—week; San Jose 26, Sacramento 27-28, Oakland 29 Dec. 1.

Frederick Loranger's Dramatic Co.: Saranac, Mich., Nov. 15-16, Lowell 16-17.

Fate Co.: Logansport, O., Nov. 15, Decatur, Ill., 16, Danville 17, Indianapolis, Ind., 19—week.

Floy Crowell Co.: Springfield, Mass., Nov. 12—week; Brooklyn 19—week; Bridgeport, Ct., 29-Dec. 1.

Frank Mayo Co.: Albany, N.Y., Nov. 13-15, Gloversville 16, Cohoes 17, New Haven, Ct., 19-21.

Frederic Bryton Co.: Toronto, Can., Nov. 19—week; Bradford, Pa., 26, Oswego, N. Y., 27, Watertown 28, Rochester 29-Dec. 1.

Frank S. Davidson's Co.: Batavia, O., Nov. 15, Hillsboro 16.

Florence Comedy Co.: Pensacola, Fla., Nov. 15, Mobile, Ala., 16-17, New Orleans 19—week: Galveston, Tex., 26-27, Houston 28 29, San Antonio 30-Dec. 1.

Frank I. Frayne's Co.: Baltimore Nov. 12—week.

Fashions Co.: Cincinnati Nov. 19—week.

Fanny Davenport Co.: Cleveland Nov. 12—week; Philadelphia 19—week; Baltimore 26—week.

Frederick B. Warde's Co.: Pittsburg Nov. 12—week; Baltimore 19—week; Washington 26—week.

Fascination Co.: Boston, Mass., Nov. 5—two weeks; Waltham 19, Manchester 20, Lynn 21, Lewiston, Me., 22, Portland 23 24, Haverhill, Mass., 26-27, Lowell 28, Lawrence 29, Salem 30.

George T. Ulmer Co.: Charlotte, N. C., Nov. 14-15, Columbia, S. C., 16-17, Charleston 19 21.

Graham Earle Co.: Tiffin, O., Nov. 12—week.

George Obee Co.: Joplin, Mo., Nov. 15. Nevada 16, Sedalia 17, Mexico 19, Moberly 20, Bloomfield, Ia., 20, Washington 22, Davenport 23, Clinton 24, Dubuque 26, Waterloo 27, Webster City 28, Des Moines 29 30.

Garrick Sturgeon Co.: Olathe, Kas., Nov. 14-15, Paola 16-17, Butler, Mo., 19 21, Clinton 22-24, Springfield 26-28, Joplin 29-Dec. 1.

George J. Curtis Co.: Belfast, Me., Nov. 12—week.

Golden Giant Mine Co.: Philadelphia Nov. 12—week.

Grismer-Davies Co.: Minneapolis, Minn., Nov. 12—week; St. Paul 19—week; Stillwater 26, Winona 27, La Crosse, Kas., 28 29, Mankato 30-Dec. 1.

Held by the Enemy (Western) Co.: Marshalltown, Ia., Nov. 15, Cedar Rapids 16, Davenport 17, Milwaukee 26—week.

Hoodman Blind Co.: Philadelphia Oct. 29—three weeks.

Herne's Hearts of Oak Co.: Ilion, N. Y., Nov. 15, Canastota 16, Rome 17, Oneida 19, Norwich 20, Cortland 21, Ithaca 22, Geneva 23, Penn Yan 24, Canandaigua 26, Lyons 27, Seneca Falls 28, Auburn 29, Batavia 30.

Helen Blythe Co.: Champaign, Ill., Nov. 15, Paris 16, Mattoon 17, Evansville, Ind., 18, Henderson, Ky., 19, New Albany, Ind., 20-21, Louisville, Ky., 22-24, Lexington 26.

Hallen and Hart Co.: San Francisco Nov. 12—two weeks.

He, She, Him and Her Co.: Richmond, Ind., Nov. 15, Dayton, O., 16 17, Hamilton 18, Springfield 19-20, Chillicothe 21, Zanesville 22, Wheeling, W. Va., 23-24, Pittsburg 26—week.

Herne's Drifting Apart Co.: Fall River, Mass., Nov. 14-15, Brockton 16-17, Newport, R. I., 19, Taunton, Mass, 20, Attleboro 21-22, Pawtucket R. I., 23, Woonsocket 24

Henrietta Berleur Co.: Mahanoy City, Pa., Nov. 17.

Hardie-Von Leer Co: Baltimore Nov. 12—week.

Harbor Lights Co.: Cincinnati Nov. 12—week.

Ivy Leaf Co.: Philadelphia Nov. 12—week.

J. H. Wallick's Co.: Brooklyn Nov. 12—week; N. Y. City 19—week.

Jarbeau Co: Decatur, Ill., Nov. 15, Terre Haute, Ind., 16-17.

Janauschek Co.: Macon, Ga., Nov 15, Americus 16, Thomasville 17, Eufaula, Ala., 19, Troy 20, Opelika 21, Anniston 22, Gadsden 23, Rome, Ga., 24.

Jennie Calef Co.: Brooklyn, N. Y., Nov. 12—week; Providence, R. I., 19—week, Burlington, Vt., 26—week.

James Connor Roach Co.: Yonkers, N. Y., Nov. 15, Newburg 16, Poughkeepsie 17, Danbury, Ct., 19, Norwalk 20, Bridgeport 21, Bristol 22, Waterbury 23, New Britain 24.

Joseph Jefferson Co.: Newburg, N. Y., Nov. 12, Plainfield, N. J., 13, Scranton, Pa., 14, Williamsport 15, Rochester, N. Y., 16 17, Brooklyn 19—week.

J. K. Emmet Co.: Hartford, Ct., Nov. 15-16, Waterbury 17, N. Y. City 19—week; Brooklyn, E. D., 26—week

J. S. Moulton's Co.; Lynn, Mass., Nov. 15-17; Fall River 19—week; New Bedford 26—week.

John Dillon Co.: Mexico, Mo., Nov. 19, Paris 20, Booneville 22, Sedalia 23-24

Julian Comedy Co.: Windsor Locks, Ct., Nov. 13 17, Litchfield 19—week; Winsted 26—week.

James Wainwright Co.: Salt Lake City, Utah, Nov. 15-17, Leadville, Col., 19-21, Aspen 22, Colorado Springs 23-24, Denver 26—week.

Jane Coombs Co.: Brenham, Tex., Nov. 15, Galveston 16-17, Houston 19-20, San Antonio 21-22, Austin 23-24, Palestine 26 Marshall 27.

J. B. Polk Co.: Brooklyn, E. D., Nov. 12—week; Boston 19—week.

J. S. Murphy Co.: Stillwater, Minn., Nov. 15, St. Cloud 16, Brainerd 17, Winnipeg, Man., 19—week, Crookston, Minn., 26, Grand Forks, Dak., 27, Fargo 28-29 Fergus Falls, Minn., 30, Wahpeton, Dak., Dec. 1.

Jule Keen Co.: Frankford, Pa., Nov. 15-17, Bordentown, N. J., 19, Lambertville 20, Somerville 21, Bethlehem, Pa., 22, Allentown 23, Mauch Chunk 24.

Kimball Merriemakers: Louisville, Ky., Nov. 12—week.

Kindergarden Co.: Philadelphia Nov. 12—week.

Kate Claxton Co: Galveston, Tex, Nov. 13-15, San Antonio 16 17, Austin 19-20, Waco 21, Fort Worth 22, Dallas 23-24.

Kate Castleton Co.: St. Louis Nov. 12—week.

Kittie Rhoades Co.: Columbia, Pa., Nov. 12—week.

Lyons Comedy Co: Orrville, O., Nov. 12—week; Crestline 19—week.

Lord Chumley Co.: Boston Nov. 12—two weeks.

Louise Arnot Co., Shenandoah, Pa., Nov. 12—week; Tamaqua 19—week; Norristown 26—week.

Lotta Co: Syracuse, N. Y., Nov. 15, Albany 16-17

Little Nugget Co.: Cedar Falls, Ia., Nov. 15, Webster City 16, Fort Dodge 17, Des Moines 19, Atlantic 20, Council Bluffs 21, Red Oak 22, Creston 23, Atchison, Kas., 24.

Lillian Kennedy Co.: Auburn, N. Y., Nov. 12—week; Elmira 19—week; Williamsport, Pa., 26—week.

Lillian Lewis Co.: Hot Springs, Ark., Nov. 16-17

Lydia Thompson Co.: Detroit, Mich., Nov. 12—week.

Lizzie Evans Co.: New Orleans Nov. 11—two weeks; Chattanooga, Tenn., 28-29, Atlanta, Ga., 30-Dec. 1.

Le Voyage en Suisse Co.: Lincoln, Neb., Nov. 15-16, Hastings 17, Denver, Col., 19—week; Kansas City, Mo., 26—week.

Lyceum Theatre Wife Co.: Brooklyn E. D., Nov. 12—week.

Lost in London Co.: Dallas, Tex., Nov. 14-15, Denison 16, Paris 17, Fort Smith, Ark., 19, Fayetteville 20, Springfield, Mo, 21, Pierce City 22, Joplin 23, Fort Scott, Kas., 24, Parsons 26, Winfield 27, Newton 28, Wichita 29, Emporia 30, Topeka Dec. 1.

Lights and Shadows Co.: Memphis, Tenn., Nov. 12—week.

Lewis Morrison Co.: Shreveport, La., Nov. 15, Vicksburg, Miss, 16 17, New Orleans 18—two weeks.

Michael Strogoff Co.: St. Louis Nov. 25—week.

Monte Cristo (James O'Neill) Co.: Philadelpeia Nov. 12—week.

Mattie Vickers Co.: Milwaukee, Wis., Nov. 15-17.

Martin Hayden Co.: Paterson, N. J., Nov. 12—week.

Monte Cristo (Aiden Benedict) Co.: Creston, Ia., Nov. 15, Red Oak 16, Atlantic 17, Lincoln, Neb., 19-20, Omaha 21-22.

Minnie Maddern Co.: Decatur, Ill., Nov. 15, Peoria 16, Milwaukee 17-18, Chicago 20—week.

Maggie Mitchell Co.: Atchison, Kas., Nov. 15, St. Joseph, Mo., 16-17, Kansas City 19—week; Hannibal 26, Keokuk, Ia., 27, Burlington 28, Peoria, Ill., 29, Joliet 30, Elgin Dec. 1.

Mme. Neuville's Co.: Buffalo, N. Y., Nov. 12—week; Titusville, Pa., 19, New Castle 20, Steubenville, O., 21.

MAUDE ATKINSON CO.: Kosciusko, Miss., Nov. 14 15, Durant 16-17, Yazoo City 19—week; Jackson 26 28, Natchez 29-30.
MURRAY AND MURPHY: Omaha, Neb. Nov. 15-17, Plattsmouth 19, Beatrice 20, Hastings 21, Lincoln 22, Atchison, Kas., 23, St. Joseph, Mo., 24.
MY PARTNER CO.: N. Y. City Nov. 12—week.
MARGARET MATHER CO.: New Haven, Ct., Nov. 14-15, Hartford 16 17.
MILTON NOBLES: Winnipeg, Man., Nov. 12—week; Grandforks, Dak., 19, Fargo 22-23.
MATHIAS SANDORF CO.: Brooklyn, N. Y., Nov. 12—week.
MARY ANDERSON CO.: N. Y. City Nov. 12—six weeks.
MAZULM CO.: Brooklyn, E. D., Nov. 12—week.
MRS. LANGTRY CO.: Frankfort, Ky. Nov. 16-17, Cincinnati 19—week.
MONTEZUMA CO.: St. Louis, Nov. 12—week.
MORA CO.: Worcester, Mass., Nov. 19—week.
NELLIE FREE CO.: Gainesville Nov. 15, Denison 16.
N. C. GOODWIN CO.: Indianapolis, Ind., Nov. 15-17, Pittsburg 19—week; Cincinnati 26—week.
N. S. WOOD CO.: Cleveland, O., Nov. 12—week.
ONE OF THE BRAVEST CO.: Keokuk, Ia., Nov. 15, Gagetown, Mich., 16, St. Louis 18—week.
ONE OF THE FINEST CO.: Nashville, Tenn., Nov. 15-17, Murfreesboro 19, Atlanta, Ga., 21-22, Selma, Ala., 23, Jackson, Miss., 24, New Orleans 25—week.
ONLY A COUNTRY GIRL CO.: Jefferson City, Mo., Nov. 15, Boonville 16, Clinton 17, Springfield 19 20, Greenfield 21, Garnett, Kas., 22, Topeka 23 24, Fort Scott 26, Joplin, Mo., 27, Independence 28, Galena, Kas., 29, Webb City, Mo., 30.
ONLY A FARMER'S DAUGHTER CO.: Birmingham, Ct., Nov. 15, Litchfield 16, Thomaston 17, Torrington 19, Winsted 20, Hartford 22-24.
OLIVER BYRON CO.: Jersey City, N. J., Nov. 12—week; Washington 19—week; Pittsburg 26—week.
OLLIE REDPATH CO.: New Orleans Nov. 12—week.
OVER THE GARDEN WALL CO.: Philadelphia, Nov. 5—two weeks.
OLIVER W. WREN CO.: Orange, Va., Nov. 15, Warrenton 16.
OUR PICNIC CO.: Seneca Falls, N. Y., Nov. 15, Waterloo 16, Newark 17, Elmira 19—week.
OUR JONATHAN CO.: Monongahela City, Pa., Nov. 15, Brownsville 16, McKeesport 17, Steubenville, O., 19, Wellsburg, W. Va., 20, Wheeling 21, Parkersburg 22.
PAUL KAUVAR CO.: N. Y. City Nov. 12—two weeks.
PASSION'S SLAVE CO.: Fitchburg, Mass., Nov. 15, Maynard 16, Marlboro 17, Lawrence 19-21, Lynn 22-24.
PECK'S BAD BOY CO.: Trenton, N. J., Nov. 15-17.
PRESCOTT-MCLEAN CO.: Junction City, Kas., Nov. 14-15, Emporia 16, Newton 17.
PHILIP HERNE CO.: Danbury, Ct., Nov. 15, Worcester, Mass., 16-17.
PETE BAKER'S CO.: Kansas City, Mo. Nov. 12—week; Atchison, Kas., 20, Leavenworth 21, Lawrence 22, Topeka 23, Emporia 24.
PALMONI'S STAR STOCK CO.: Putnam, Ct., Nov. 15, Danielsonville 16, Westerly, R. I., 17, New London, Ct., 19, Middletown 20-21, New Britain 22 Meriden 23 24, Torrington 26, Litchfield 27, Thomaston 28, Waterbury 29, Naugatuck 30-Dec. 1.
ROSINA VOKES CO.: St. Paul, Minn., Nov. 12—week; Minneapolis 19—week; Sioux City, Ia., 26-27, Council Bluffs 28, Omaha, Neb., 29-Dec. 1.
ROBSON AND CRANE CO.: Kansas City, Mo., Nov. 12—week.
ROSE COGHLAN CO.: St. Louis, Mo., Nov. 12—week; St Joseph, 19, Topeka, Kas., 20, Lincoln, Neb., 21, Omaha 22 24.
RICHARD MANSFIELD'S CO.: London, Eng., Aug. 4—indefinite.
ROBERT MANTELL CO.: Knoxville, Tenn., Nov. 15, Chattanooga 16, Roanoke, Va., 17, Philadelphia 19—two weeks.
RANCH 10 CO.: Champaign, Ill., Nov. 10, Bloomington 20, Decatur 21, Springfield 22, Quincy 24, St. Joseph, Mo., 26, Wichita, Kas., 28, Winfield 29, Arkansas City 30, Topeka Dec 1.
ROBERT DOWNING CO.: Hopkinsville, Ky., Nov. 15, Henderson 16, Owensboro 17, Chicago 19—week; Milwaukee 26—week.
ROSE LISLE CO.: East Liverpool, O., Nov. 12—week; Martin's Ferry 19—week.
REDMUND-BARRY CO.: Lynn, Mass., Nov. 15, Newburyport 16, Amesbury 17, Portland, Me., 19, Lewiston 20, Waterville 21, Bangor 22, Augusta 23, Bath 24.
ROLAND REED CO.: St. Louis Nov. 12—week; Cleveland 22-24, N. Y. City 26—four weeks.
RHEA CO.: Springfield, Ill., Nov. 21.
ROMANY RYE CO.: Hoboken, N. J., Nov. 12—week.
RENTFROW'S PATHFINDERS: Keokuk, Ia., Nov. 19—week; Quincy, Ill., 26—week.
RUNNING WILD CO.: Northampton, Mass., Nov. 15, Schenectady, N. Y., 16, Amsterdam 17.
RANCH KING CO.: Yuma, Ariz. Ter., Nov. 16-17, San Bernardino, Cal., 17.
RULING PASSION CO.: Toledo, O., Nov. 15-17, Milwaukee, Wis., 19—week.
SI PERKINS (Frank Jones) CO.: Parsons, Kas., Nov. 15, Fort Scott 16, Springfield, Mo., 17.
SKIPPED BY THE LIGHT OF THE MOON CO.: Pittsburg Nov. 12—week; Wheeling, W. Va., 19, Washington, O., 20, Circleville 21, Ironton 22, Portsmouth 23, Chillicothe 24, Hamilton 25, Maysville, Ky., 26, Frankfort 27, Lexington 28, Dayton, O., 29, Lebanon 30, Middleton Dec. 1.
STORM BEATEN CO.: Corning, N. Y., Nov. 15, Bath 16, Niagara Falls 17, St. Catharines, Can., 19, Hamilton 20.
STREETS OF NEW YORK CO.: Antonio, Tex., Nov. 14-15, Austin 16, Waco 17, Fort Worth 19, Dallas 20, Paris 21, Texarkana 22, Hot Springs, Ark., 23, Little Rock 24, Pine Bluff 26, Helena 27, Granville, Miss., 28, Memphis, Tenn., 29-Dec. 1.
SOL SMITH RUSSELL CO.: Little Rock, Ark., Nov. 15, Pine Bluff 16, Helena 17.
SI PLUNKARD CO.: Moravia, N. Y., Nov. 15, Skaneatles 17.
SHE CO.: N. Y. City Nov. 12—two weeks.
SIBERIA CO.: Troy, N. Y., Nov. 15-17.
SEYMOUR-STRATTON CO.: Burlington, N. J., Nov. 12—week; Bridgetown 19—week.
STRUCK GAS CO.: Des Moines, Ia., Nov. 15, Burlington 16, Quincy 17, St. Louis 19—week; Decatur, Ill., 26, Danville 27, Terre Haute, Ind., 28 29, Sullivan 30.
STANDARD THEATRE (Ramage and Freeman) CO.: Freeport, Ill., Nov. 12—week.
SALLIE HINTON'S CO.: Allentown, Pa., Nov. 15-17.
STILL ALARM CO.: Boston Nov. 12—three weeks.
SHADOWS OF A GREAT CITY: Newark, N. J., Nov. 12—week.
THE UNDERCURRENT CO.: N. Y. City Nov. 13—week.
THE FUGITIVE CO.: Boston Nov. 12—week.
TERRY THE SWELL CO.: Buffalo, N. Y., Nov. 12—week.
TWELVE TEMPTATIONS CO.: Norfolk, Va., Nov. 15, Richmond 16-17, Baltimore 19—week; Washington 26—week.
THE PAYMASTER CO.: Chicago Nov. 12—two weeks.
THROWN UPON THE WORLD CO.: Hawley, Pa., Nov. 15, Honesdale 16, Carbondale 17, Binghamton, N. Y., 19.
TWO SISTERS CO.: Harlem, N. Y., Nov. 12—week.
TWO OLD CRONIES CO.: Vicksburg, Miss., Nov. 15, Natchez 16, Baton Rouge 17, New Orleans 18—week.
TAVERNIER CO.: Saratoga, N. Y., Nov., 12—week; Hoosick Falls 19—week; Rome 26-29, Oneida 30-Dec. 1.
T. M. BROWN'S CO.: St. Thomas, Can., Nov. 12—week.
TWO JOHNS CO.: Buffalo, N. Y., Nov. 12—week; Cleveland, O., 19—week.
THEODORA CO.: Paterson, N. J., Nov. 15-17, Brooklyn, N. Y., 19—week.
THE STOWAWAY CO.: Zanesville, O., Nov. 14-15, Chillicothe 16-17, Chicago 19—week; Milwaukee 26—week.
THE BELLS OF HASLEMERE CO.: Chicago Nov. 5—two weeks.
TRUE IRISH HEARTS CO.: Troy, N. Y., Nov. 12—week; Buffalo, N. Y., 19—week.
THOMAS W. KEENE CO.: Fort Smith, Ark., Nov. 14-15, Springfield, Mo., 16, Columbia 19-20, Mexico 21, Louisiana 22, Hannibal 23, Galesburg, Ill., 24.
THE KILEYS CO.: Norwalk, O., Nov. 12—week.
UNDER THE LASH CO.: Massillon, O., Nov. 15, Canton 16, Alliance 17, Wheeling, W. Va., 19-21, Grafton 22, Cumberland, Md., 23, Martinsburg, W. Va., 24, Philadelphia 26—week.
UNDER COVER CO.: Providence, R. I., Nov. 12—week; Paterson, N. J., 19 21, Middletown, N. Y., 22, Port Jervis 23-24, Brooklyn 26—week.
ULLIE AKERSTROM CO.: Utica, N. Y., Nov. 15 17, Buffalo 19—week; Lockport 26—week.
UNCLE TOM'S CABIN (Rusco and Swift) CO.: Waukegan, Ill., Nov. 15, Kenosha, Wis., 16.
UNCLE TOM'S CABIN (Boston Ideals) CO.: Pittsburg Nov. 12—week.
UNCLE TOM'S CABIN (Alice Harrison) CO.: N. Y. City Nov. 12—week.
VACATION CO.: St. Louis, Nov. 12—week.
WORLD (Nelson) CO.: Chicago, Nov. 5—two weeks; Grand Rapids, Mich., 10-21, Bay City 22, East Saginaw 23, Jackson 24, Toledo, O., 26—week.
WAGES OF SIN CO.: Albany, N.Y., Nov. 12—week; Utica 19-21, Syracuse 22-24, Rochester 26—week.
WALTER ROBINSON CO.: Wapakoneta, O., Nov. 15-17.
W. J. SCANLAN CO.: Birmingham, Ala., Nov. 14-15, Atlanta, Ga., 16-17, Nashville, Tenn., 19—week, St. Louis 26—week.
WHITE SLAVE CO.: Galesburg, Ill., Nov. 15, Streator 16, Ottawa 17, Cincinnati 19—two weeks.
WEBSTER-BRADY CO.: Fort Worth, Tex., Nov. 14-15, Dallas 16-17, Waco 19-20, Austin 21-22, San Antonio 23-24, Houston 26 27, Galveston 28 29.
ZOZO CO.: Wilmington, N. C., Nov. 15-16, Norfolk, Va., 17, Richmond 19-21, Alexandria 22, York, Pa., 23-24, Wilmington, Del., 26-27, Wilkesbarre, Pa., 29, Scranton 30-Dec. 1.
ZIG-ZAG CO.: Chicago Nov. 5—two weeks.
ZITKA CO.: Binghamton, N. Y., Nov. 15, Plymouth, Pa., 16, Wilkesbarre 17, N. Y. City 19—week.

OPERA AND CONCERT COMPANIES.

AMBERG'S OPERA CO.: Brooklyn, E. D., Nov. 12—week.
AMERICAN OPERA CO.: New Haven, Ct., Nov. 19.
A TRIP TO AFRICA (Duff's) CO.: Meriden, Ct., Nov. 15, New Haven 16-17, Albany, N. Y., 19-20, Troy 21, Amsterdam 22, Cortland 23, Ithica 24.
BOSTON IDEALS: Detroit, Mich., Nov. 12—week.
BENNETT AND MOULTON OPERA CO. (B.): Concord, N. H., Nov. 12—week; Nashua 19—week.
BOSTONIANS: Baltimore, Nov. 12—week; Buffalo 19—week; Cleveland 26—week.
BOSTON SYMPHONY ORCHESTRAL CLUB.: Jackson, Mich., Nov. 15, Ann Arbor 16, Toledo, O., 17, Sandusky 19, Oberlin 20-21, Cleveland 22.
BENSBERG OPERA CO.: Appleton, Wis., Nov. 19, Green Bay 20, Marinette 21, Oshkosh 22-23, Merrill 24, Wausau 26, Stevens' Point 27, Watertown 28, Chippewa Falls 29, Winona, Minn., 30, Baraboo, Wis., Dec. 1.
CORINNE OPERA CO.: Toronto, Can., Nov. 12—week.
CONRIED ENGLISH OPERA CO.: Cincinnati Nov. 5—two weeks.
CARLETON OPERA CO.: Chicago, Nov. 12—week; Kansas City, Mo., 19—week; Omaha, Neb., 26 28.
CASINO (Aronson's) CO.: Chicago, Nov. 12—two weeks.
CLARA LOUISE KELLOGG CO.: Providence, R. I., Nov. 15-17, Boston 19—week; Montreal, Can., 26—week.
CAMILLA URSO'S CO.: Akron, O., Nov. 15, Wooster 16, Bucyrus 17, Cleveland 18, Belleville 19, Fostoria 20.
DUFF OPERA CO.: Philadelphia Nov. 12—week.
DESHON OPERA CO.: Terre Haute, Ind., Nov. 12—week; Evansville 19—week.
GILMORE'S BAND: Sedalia, Mo., Nov. 15, Quincy, Ill., 16, Keokuk, Ia., 17, Ottumwa 18, Marshalltown 19, Cedar Falls 20, Iowa City 21, Dubuque 22, Clinton 23, Muscatine 24.
KIMBALL OPERA CO.: Toledo, O., Nov. 12—week; Columbus 19—week; Chicago 26—week.
LONDON GAIETY BURLESQUE CO.: N. Y. City Nov. 15—indefinite.
MACCOLLIN OPERA CO.: Springfield, Ill., Nov. 26—week.
MAUDE HUNTER OPERA CO.: Oneida, N. Y., Nov. 15.
MCCAULL'S CO. (No. 1): Chicago Nov. 12—indefinite.
NESS FAMILY: New Brighton, Pa., Nov. 26, Evans City 27, Tarentum 28, Butler 29, Freeport 30, Kittanning Dec. 1.
PEARL OF PEKIN CO.: Pittsburg Nov. 12—week; Chicago 19—three weeks.
STETSON'S OPERA CO.: Worcester, Mass., Nov. 26-27.
SPENCER'S LITTLE TYCOON CO.: Davenport, Ia., Nov. 15, Peoria, Ill., 16-17, Bloomington 19, Springfield 20, Fort Wayne, Ind., 21, South Bend 22, Kalamazoo, Mich., 23, Muskegon 24.
TILL FAMILY: Alexandria, Va., Nov. 15, Richmond 16.
THE YEOMEN OF THE GUARD (Aronson's) CO.: Philadelphia Nov. 12—indefinite.
WILBUR OPERA CO.: Detroit Nov. 12—week.

MINSTRELS.

BEACH AND BOWERS' MINSTRELS: Topeka, Kas., Nov. 16-17, Kansas City, Mo., 19—week.
DOCKSTADER'S MINSTRELS: Boston Nov. 12—week.
EMERSON'S MINSTRELS: San Francisco Oct. 15—indefinite.
FIELDS' MINSTRELS: Liberty, Va., Nov. 15, Lynchburg 16, Charlottsville 17, Stanton 19, Winchester 20, Frederick, Md., 21, Waynesboro, Pa., 22, Chambersburg 23, Hagerstown, Md., 24.
GEORGE WILSON'S MINSTRELS: St. Joseph, Mo., Nov. 15, Hastings, Neb., 16, Lincoln 17, Omaha 19 20, Des Moines, Ia., 21, Marshalltown 22, Cedar Rapids 23, Ottumwa 24.
GORTON'S MINSTRELS: Aberdeen, Miss., Nov. 15, West Point 16, Columbus 17.
HI HENRY'S MINSTRELS: Pontiac, Mich., Nov. 15, Howell 16, Monroe 17.
HAVERLY-CLEVELAND MINSTRELS: San Francisco, Cal., Nov. 5—two weeks; Oakland 19-21, San Jose 22, Stockton 23, Sacramento 24-25, Virginia City, Nev., 26, Carson City 27, Reno 28, Salt Lake City, Utah, 30-Dec. 1.
JOHNSON AND SLAVIN'S MINSTRELS: Chicago Nov. 11—week.
MCNISH, RAMZA AND ARNO'S MINSTRELS: Elmira, N. Y., Nov. 15, Tyrone, Pa., 16, Johnstown 17, Altoona 19 20, Shamokin 21, Shenandoah 22, Pottsville 23, Harrisburg 23.
SAN FRANCISCO MINSTRELS: Middletown, Del., Nov. 16, Salisbury, Md., 17, Norfolk, Va., 19-21, Richmond 22.

VARIETY COMPANIES.

AUSTIN'S AUSTRALIAN CO.: Rochester, N. Y., Nov. 12—week; Troy 19—week; Montreal, Can. 26—week.
EARLY BIRDS CO.: Buffalo, N. Y., Nov. 12—week.
ENGLISH FOLLY CO.: Baltimore Nov. 12—week.
GUS HILL'S CO.: Pittsburg Nov. 12—week.
GIBSON AND RYAN'S CO.: Chicago Nov. 12—week.
HYDE'S CO.: Chicago Nov. 12—two weeks.
HOWARD ATHENÆUM CO.: Brooklyn, N. Y., Nov. 12—week.
HARRY WILLIAMS' CO.: Newark, N. J., Nov. 12—week.
IRWIN BROS.' CO.: Wilmington, Del., Nov. 15 17.
KERNELL'S CO.: Newark, N. J., Nov. 12—week; N. Y. City 19—week; Baltimore 26—week.
LESTER AND WILLIAMS CO.: Washington Nov. 12—week.
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In His Power (S. M.)
Jurgensen, Oliver
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Spence, Harry
Skiff, M. T.
S***
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Webster, Chas.
Way, Emma
Wheeler, Alfred C.
Webber, F.
Warren, Will
Winterburn, W. J.
Woodbury, Alice
White, J. Allen
Wagner and Reis.

Mary Anderson.

Thirteen years ago, on Nov. 25, 1875, an audience was assembled in one of the theatres of Louisville, Ky., to see "the first appearance upon any stage" of "a young lady of Louisville, who was announced to play Shakespeare's Juliet, writes William Winter in *Harper's Weekly*. This young lady was in fact a girl in her sixteenth year, who had never received any practical stage training, whose whole education had been comprised in five years of ordinary schooling, whose observation of life had never extended beyond the narrow limits of a provincial city, who was undeveloped, unheralded, unknown and poor, and whose only qualifications for the task she had set herself to accomplish were the impulse of genius and the force of commanding character. She dashed at the work with all the vigor of abounding and enthusiastic youth, and with all the audacity of complete inexperience. A rougher performance of Juliet probably was never seen, but through all the disproportion and turbulence of this effort the authentic charm of a great and beautiful nature was distinctly revealed. The sweetness, the sincerity, the force, the exceptional superiority and singular charm of this nature could not be mistaken. The uncommon stature and sumptuous physical beauty of the girl were obvious. Above all, her magnificent voice—copious, melodious, penetrating, loud and clear, yet very soft and gentle—delighted every car and touched every heart. The impersonation of Juliet was not highly esteemed by judicious hearers; but some persons who saw that performance felt and said that this "young lady of Louisville" would be heard of again; that a new actress had risen, and that a greater career had begun. Those prophetic voices were right. This "young lady of Louisville" was and is Mary Anderson.

It is seldom in stage history that the biographer comes upon such a character as that of Mary Anderson, or is privileged to muse over the story of such a career as she has had. In many cases the narrative of the life of an actress is a narrative of talents perverted, of opportunity misused, of failure misfortune and suffering. For one story like that of Mrs. Siddons there are six like that of Mrs. Jordan. For one name like that of Charlotte Cushman or that of Mary Anderson there are six like that of Lucille Western or that of Matilda Heron—daughters of sorrow and victims of trouble and distress. The mind lingers, accordingly, impressed and pleased, with a sense of sweet personal worth as well as of genius and beauty, upon the record of this representative American woman, as noble as she is brilliant, and as exemplary and lovely in her domestic life as she is beautiful, fortunate and renowned in her public pursuits. The exposition of her nature, as apprehended through her acting, constitutes indeed the principal part of her biography. Aside from this the little that there is to tell could be told in a few sentences.

Mary Anderson is a native of California, born at Sacramento, July 28, 1859. Her father, Charles Joseph Anderson, who died in 1863, aged twenty-nine, and is buried in Magnolia Cemetery, Mobile, Alabama, was an officer in the service of the Southern Confederacy at the time of his death, and he is said to have been a handsome and dashing young man. Her mother, Marie Antoinette Leugers, now Mrs. Hamilton Griffin, was a native of Philadelphia. Her earlier years were passed in Louisville, whither she was taken in 1860, and she was there taught in a Roman Catholic school, and reared in the Catholic faith under the guidance of a Franciscan priest, Anthony Miller, her mother's uncle. She left school before she was fourteen years old, and she went upon the stage before she was sixteen. She had while yet a child seen various theatrical performances, notably those given by Edwin Booth, and her mind had been strongly drawn toward the stage under the influence of these sights. The dramatic parts that she first studied were male characters—those of Hamlet, Wolsey, Richelieu and Richard III—and to these she added Schiller's Joan of Arc. She studied these parts privately, and she knew them all and knew them well. Professor Noble Butler, of Louisville, gave her a little instruction in English literature and elocution, and in 1874, at Cincinnati, Charlotte Cushman said a few encouraging words to her, and told her to persevere in following the stage, and to "begin at the top." The late Mr. George Vanderhoff gave her a few lessons before she came out, and then followed her debut as Juliet, leading to her first regular engagement, which began at Barney Macauley's Theatre, Louisville, Jan 20, 1876. From that time to this she has been in continual practice of the dramatic art, never in a stock company, but always as a star, and her name is now famous throughout Great Britain as well as America. She had eight seasons of steadily increasing prosperity on the American stage before she went abroad to act, and she became a favorite all over the United States. She has filled three seasons at the Lyceum Theatre, London (from Sept. 1, 1883, to April 5, 1884; from Nov. 1, 1884, to April 25, 1885, and from Sept. 10, 1887, to March 24, 1888) and her success there has surpassed in profit that of any American actor that ever appeared in England. She revived Romeo and Juliet with great splendor at the London Lyceum on Nov. 1, 1884, and she restored A Winter's Tale to the stage, bringing forward that comedy on Sept. 10, 1887, and carrying it through the season by her superb acting of Hermione and Perdita. She has made several tours, invariably prosperous, of the English provincial theatres, and has especially established herself as a favorite actress in fastidious Edinburgh, critical Manchester and impulsive but exacting Dublin. The repertory with which she has gained fame and fortune includes Juliet, Hermione, Perdita, Rosalind, Lady Macbeth, Julia, Bianca, Evadne, Parthenia, Pauline, The Countess, Galatea, Clarice, Ion, Meg Merrilies, Berthe, and the Duchess de Torrenueva. She has incidentally acted a few other parts, Desdemona being one of them. Her distinctive achievements are in the field of Shakespearean drama. This year she has adopted into her repertory two plays by Tennyson, The Cup and The Falcon. This, in outline, is the summary of her public life and labors; but this brief record can but faintly signify the resources of mind, the personal charm, the exalted spirit, and the patient, strenuous, wisely directed and unremitting toil that lie back of her achievements and explain and justify her success. . . . . .

Much of the contemporary criticism that is lavished upon actors in this all too exigent period—so bountifully supplied with critical observations, so poorly furnished with creative art—touches only upon the surface. Acting is measured with a tape, and the chief demand seems to be for form. This is right, and indeed is imperative, whenever it is certain that the actor at his best is one who never can rise above the high-water mark of correct mechanism. There are cases which need a far deeper method of inquiry and a far more searching glance. A true critic, when this emergency comes, is something more than an expert who gives an opinion upon a professional exploit. The special piece of work may contain many technical flaws, and yet there may be within it a soul worth all the "icily regular and splendidly null" achievements that ever were possible to proficient mediocrity. That soul is visible only to the observer who can look through the art into the interior spirit of the artist, and thus can estimate a piece of acting according to its inspirational drift and the enthralling and ennobling personality out of which it springs. The acting of Mary Anderson, from the first moment of her career, has been precisely of the kind that needs this deep insight and broad judgment on the part of those who would thoroughly recognize and rightly esteem its worth. Yet few performers of our day have been so liberally favored with the monitions of dullness and the ponderous patronage of self-complacent folly.

Conventional judgment as to Miss Anderson's acting expresses itself in one statement—"she is cold." There could not be a greater error. That quality in Miss Anderson's acting—a reflex from her spiritual nature—which produces upon the conventional mind the effect of coldness is in fact nobleness, superiority, distinction, the attribute of being exceptional and of standing by herself. This judgment that she is cold is a resentful judgment, and is given in a spirit of detraction. It proceeds from an order of mind which can never be content with the existence of anything above its own level. "There is," said Iago, speaking of Cassio, "a daily beauty in his life which makes me ugly." These detractors do not understand themselves so well as the wily Italian understood himself, and they do not state their attitude with such precision; in fact they do not state it all, for it is unconscious with them and involuntary. They see a being unlike themselves, the vaguely apprehend the presence of a superior nature, and this they resent. The favorite popular notion is that all men are born free and equal, which is nonsense. Free and equal they all are, undoubtedly, in theory, in the eye of the law. But every man is born subject to heredity and circumstance, and whoever will closely investigate his own life will perceive that he never has been able to stray beyond the compelling and constraining force of his own character—which is his fate. All men moreover, are unequal. To one human being is given genius; to another, beauty; to another, strength; to another, exceptional judgment; to another, exceptional memory; to another, grace and charm; to still another, physical ugliness and spiritual obliquity, moral taint and every sort of disabling weakness. To the majority of persons nature imparts mediocrity, and it is from mediocrity that the derogating denial emanates as to the superior men and women of our race. A woman of the average kind is not difficult to comprehend. There is nothing distinctive about her. The poet Wordsworth's formula, "Praise, blame, love, kisses, tears and smiles," comprises all that is essential for her existence, and that bard has himself precisely described her in a grandfatherly and excruciating couplet as

> "A creature not too bright and good
> For human nature's daily food."

Women of this sort are not called "cold." The standard is ordinary, and it is understood. But when a woman like Mary Anderson appears in art, whose life is not ruled by the love of admiration, whose nature is devoid of vanity, who looks with indifference upon adulation, whose head is not turned by renown, whose composure is not disturbed by flattery, whose simplicity is not marred by wealth, who does not go into theatrical hysterics and offer that condition of artificial delirium as the mood of genius in acting, who above all makes it apparent in her personality and her achievements that the soul can be sufficient to itself and can exist without taking on a burden of the fever or dullness of other lives, there is a flutter of vague discontent among the mystified and bothered rank and file, and we are apprised that she is "cold." Such coldness is vastly refreshing, and one can but wish it were more prevalent.

What are the faculties and attributes essential to great success in acting? A sumptuous and supple figure that can realize the ideals of statuary; a regular and mobile countenance that can strongly and unerringly express the feelings of the heart and the workings of the mind; eyes that can awe with the majesty or startle with the terror or thrill with the tenderness of their soul-subduing gaze; a voice, deep, clear, resonant, flexible, that can range over the wide compass of emotion, and carry its meaning in varying music to every ear and every heart; intellect to shape all the purposes and control all the means of mimetic art; deep knowledge of human nature; delicate intuitions; the skill to listen as well as the art to speak; imagination to conceive a character in all its conditions of experience; the instinct of the sculptor to give it form, of the painter to give it color, and of the poet to give it movement; and, back of all, the temperament of genius—the genialized nervous system—to impart to the whole artistic structure the thrill of spiritual vitality. Mary Anderson's acting has shown these faculties and attributes, and therefore it is right to hail her as a great actress.

Gossip of the Town.

Ilma Di Murska sailed for Germany Saturday on the *Eider*.

Davenport Bebus has been engaged for Clara Morris' company.

Mme. Fursch Madi arrived from Germany on the *Saale* on Saturday last.

R. M. Hickman, recently of Kate Claxton's support, has been engaged by J. K. Emmet.

G. O. Starr, Barnum and Bailey's travelling agent, and Mrs. Starr (Zazel), sailed on Saturday on the *Umbria*.

On dit that Rose Coghlan and her new play, Jocelyn, are booked at the Broadway Theatre for six weeks this season.

Kate Purssell will open her season in a reconstructed version of The Queen of the Plains at Baltimore on next Monday night.

The fiftieth performance of The Yeomen of the Guard will take place at the Casino on Dec. 4, when appropriate and beautiful souvenirs are to be distributed.

Helene, the play by Miss M. Morton, of this city, which was produced at the Fifth Avenue Theatre last Spring, will probably be presented by Clara Morris during her engagement in New Orleans.

Frl Alma Fohstroem, Herr Wilhelm Sedlmayer, Herr Eugene Weiss, Herr Ludwig Modlinger and Herr Joseph Beck, of the Metropolitan Opera House company, arrived from Germany on the *Saale* on Saturday last.

A new hunting and fishing club, with preserver in Canada, was organized on Thursday last in this city. It includes among its members J. Charles Davis, Kit Clarke, J. Kline Emmet, Jr., Charles B. Jefferson, H. S. Taylor and others.

A handsome new set of offices on Upper Broadway will shortly be taken possession of by J. Charles Davis, representing all of Harry Miner's attractions. Mr. Davis will not relinquish his position as manager of the People's Theatre, but merely divide his attention between the two places.

New York Mirror Annual

AND

Directory of the American Theatrical Profession, for 1888.

[*SECOND EDITION.*]

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HOWARD'S TALK.

THE PROFESSION INSULTED AND SLANDERED IN "THE SUN"—ITS LIST OF ARISTOCRATS DISSECTED—IS THE "MANAGER" IT QUOTES A MYTH?—IF NOT, WHO IS HE?

The lion and the lamb, capital and labor, managers and actors—when these antipodes come together, when peace, concord and common sense reign, the much-predicted millenial period will begin. Rich men never weary of sneering at poor men. Lions find lambs a toothful morsel, and, if one may judge of the structure from a brick, if one may infer the feeling of managers in general from the utterances of one in particular, those demigods not only have no respect for actors, but don't hesitate to express their sentiments, so that all the world may read and know, that they are built of different clay, fashioned in different form, fired by different ambitions, destined to different ends.

See the *Sun* of Nov. 11.

Read a column and a half headed thus:

ODD TALK OF A MANAGER.

ACTORS CAN'T GET INTO SOCIETY BECAUSE THEY TRY TO "MASH."

THEY ARE GOOD FELLOWS, BUT NO MAN WANTS THEM AT HIS HOME—THE STAGE OF TO DAY DEMANDS A NEW ACTRESS FIT TO SUCCEED.

Let me summarize its points and draw from them what seems to me to be a very instructive lesson for men, and women, too, who utilize unusual mentality, rare physical gifts, and an interest in the affairs of their employers, rarely manifested in other lines of life. The manager, speaking through an interviewer, announces that, having been in the business twenty years, he knows of what he speaks, and that the most remarkable thing about an actor is his enormous estimate of his position in the world. Surely there can be no fault found with one who regards his calling with respect, who congratulates himself that he is a member of this, that or the other profession. Without zeal no man amounts to anything. Indifference is the curse in all great establishments. Industrious interest is what sensible employers highly prize, and, if it be a fact that actors, bye and large, do have an exalted estimate of their position in the world, is it not because they thoroughly appreciate the power for good or evil that the stage might be made? If we had conscientious managers who also placed an enormous estimate upon their position, would it not be for the betterment of the stage itself? The sneer, however, not the compliment, is the point to be noticed, and it is the point that was intended, obviously, because the manager goes on to recount the unpleasant experience of Kyrle Bellew when he "attempted to force himself into the company of gentlemen at Tuxedo Park and learned suddenly that actors are not tolerated in good society." Drawing from this incident a conclusion, the manager adds: "There has not been for many years an actor in New York who has succeeded in getting even one foot within the portals of an aristocratic family. In this I speak by the card, for I know the men thoroughly and am acquainted with all their little ambitions and experiences."

What then is an aristocratic family?

Further on, in illustration of the point made, we are shown what, in the judgment of this manager, is an aristocratic family, for, after chronicling that Lester Wallack never succeeded in getting into society, and that Billy Florence had been blackballed at the Union Club because he was an actor, he asks: "When was he ever invited to dine with the Astors, Winslows, Vanderbilts, Whitneys, Kernochans, Wilsons, Cuttings?"

Well now, let's look at this list of aristocrats.

That Lester Wallack was a man of the world, with a handsome head packed with clear ideas, with a charming manner, indeed a most interesting personality, is universally conceded. That his father was quite the same, and his grandfather the same, are also universally conceded. There are scores of men living who remember Wallack's father, and who know, by family records, that the Wallacks have for generations been gentlemen.

I wonder if the manager ever read the history of John Jacob Astor, who peddled about the streets of New York, a man of unquestioned natural ability, but utterly uninformed outside of his own affairs, without social, family or any other status, a man who absolutely created from nothing an imperial fortune, but who started in this country as other ambitious but poverty-stricken people start! A man who left his own land because he had to, or starve. His father was a butcher and he was brought up slaughtering animals, curing their flesh, making sausage meat, as his brothers were. He ran away from home when he was seventeen years old, with but two dollars in his pocket, and, as he himself said, "Soon after I left the village I sat down beneath a tree to rest, and there I made three resolutions, to be honest, to be industrious, and not to gamble." No need to recount the story of that man's life. He had an ambition. Wealth honestly obtained was his goal, and he secured it, leaving vast estates to his children, which his grandchildren enjoy to-day, not having earned a dollar of it themselves, preserving, however, the Astor type of manhood and integrity in all affairs, and receiving as their reward the allotment of an "aristocrat," from a manager, who points, with a sneer, to the fact that the actors in his employ, by the sweat of whose brow he makes his income, are so far beneath social recognition that the grandchildren of a German butcher have never invited them to put even one foot beyond the portals of their mansions.

The Winslows I don't know anything about. The Vanderbilts we know all about. The present generation are men of honest purpose and conscientious endeavor. Their father, William H., was a man who, until long past middle life, was regarded as a fool by his father, but who, foolish as he may have been, managed to double the enormous legacy bequeathed him by his father, and to leave it to his children. The founder of the family, Cornelius, started as a flat boatman, and was aided by his wife. In his early days, by his daring ingenuity, cleverness and skill, he passed rapidly to the front of our millionaires and left, in money, over a hundred millions of dollars to his children, but no reputation as a man of education, of broad views, of culture, of any attainment in the line of refinement whatever. Yet it is to this that the manager points his actors, and says, "You can have no social status because the grandchildren of a flat boatman don't invite you to their homes."

In view of sundry legal developments during the past few years, would anybody consider it a matter of special compliment to be invited to the house of Brother Cutting; and who are the Wilsons?

It seems to me thus far that the honors are easy with the actors, because, if these are the aristocrats, it will hardly be claimed that they have any other right to such title, save that which is conferred by wealth, and a wealth made for them by preceding generations. It is quite possible that actors are not invited to what are technically known as the best houses in New York, but I doubt very much if it is because they are actors. Can we not find artists, literary men and women, who are not upon the visiting lists of these people, and is it possible in a great city like this, where circle ignores circle, where even religion is divided into denominations, and denominations into sects, and sects into individual parishes, and parishes into cliques, to say that this, that or the other is a special circle? A band of men noted for their wealth may get together, but so may a company of men noted for their learning, and the rich would feel quite as much out of place in a circle of the latter, as the learned would feel *de trop* in a gathering of the former.

But the manager wades in muddier water.

"The fact is," said he, "the name actor and masher are almost synonyms. Of course you will not quote my name in this talk, because I am talking very freely, and actors never forgive people who tell the truth about them."

Right here let me make a point.

I have been writing, more or less, about the stage and its people for twenty-eight years. In my scrap-books are very many letters of recognition from men and women, high and low, in the profession—letters of gratitude which I highly prize. In spite of that, however, I have noticed, as all writers notice, that while one may write columns of eulogy concerning productions and producers, without receiving, or indeed desiring, the faintest sign of thoughtful recognition from the parties praised, if in honest criticism he ventures to suggest that a certain reading is not in line with sense, that certain declamation is effusive or inappropriate, that costumes are incorrect, he finds a frigidity in the manner of the party alluded to, a coolness which often breeds discourtesy, a discourtesy which at times runs into absolute insult. The manager is right when he says that "actors never forgive people who tell the truth about them," assuming, of course, that he means people who write or speak truthfully in adverse criticism. I think our actor friends are supersensitive, a point for which I can readily find excuse; a point, nevertheless, which it would be wise and well for them to consider when reading or listening to criticisms which are honestly made and fairly based in common sense review.

The manager, continuing, says that while he would not hesitate to introduce to his family at his place in the country, a handsome, well-dressed young broker, lawyer or doctor, and to ask him to spend a week or two in his house, he would not for an instant permit an actor to cross the threshold of his door.

Now that's a nice kind of a manager to associate with.

That's the kind of a man I should like to sign with if I was an actor, whom I would feel confidence in, in going to for advice, to whom I would apply to for counsel and direction. He is such a happy dispositioned, generous natured individual, that he must be overwhelmed day in and day out, by men and women who, like all men and women, look for leadership and counsel and discreet utterance, in men better placed in life than they. But why wouldn't this manager feel like inviting actors, as well as doctors and lawyers and so on? Because, he says, that "out of twenty young and well dressed actors, nineteen would attempt to make love to my cooks or chambermaids, and be guilty of any discretion for the purpose of practicing their irresistible mashing proclivities!" I can conceive of no more wholesale libel, no more gratuitous insult to a class than this, given by a man who should be proud of those whom he utilizes, and from whom he makes a living. "Nineteen in every twenty would make love to his cooks and his chambermaids!"

The home of this manager must be a charming place.

His cooks must be attractive personalities, and his chambermaids must be madonnas in disguise, and as for the young girls who visit his house, they must be either angels in disguise, so tempting are they, or very silly-headed little noodles, so weak and backboneless are they in self-respect. Actors, he says, are not more dangerous than other men, but they are more pushing and conscienceless.

But the manager goes for the women as well.

He says: "Actors are not received in society in New York, nor for that matter are actresses. Occasionally Mary Anderson will be received by Sorosis, but Sorosis has no social position" "A man may play a gentleman to perfection on the boards, and have very misty and remote ideas of gentlemanly conduct in the drawing-room."

That I don't believe.

A man may simulate a villain, he can make up for a sneak, a coward, a thief, an assassin, a Rip Van Winkle, but unless he has the instincts he cannot portray a gentleman. Without any excuse whatever, the manager then takes hold of several men well known upon the stage, and indulges in very grave strictures upon their looks, bearing and habits when off the stage. But continuing about the ladies, he says that "not one woman in fifty looks half as well off the stage as on. The fact is that those on the stage of New York at the present day are not particularly impressive. The lapse of time has told on them. People ask us why we don't get young, pretty and attractive girls to appear before our audiences. If people only knew how eagerly and earnestly we sought for them, their criticism would be turned to sympathy."

Without self-respect, a very different thing by the way from self-esteem, no man, and therefore no class of men, can be regarded with respect by the public at large. Actors know, and one would suppose that managers who deal with actors would also know, that there is no calling which requires more careful study, more intelligent delving for meanings, more tireless industry, more constant thought of mental effort and physical appearance, than the stage. A drinking actor, who gambles, who swaggers about town, who frequents barrooms, who engages in brawls, who associates with the dissolute, has no self-respect, therefore he must not be surprised if people have no respect for him. But what has that to do with his bearing upon the stage, why should he be judged in these developments as an actor? The public have no right to judge him as an actor, or to speak of him as an actor, save for what he does upon the stage. The moment he leaves the backdoor of a theatre, he becomes an individual, a private, ordinary citizen. What would be thought of a leading physician if he should inveigh against physicians, because some particular doctor indulged in excessive drink, or in beastly orgies of any nature? If he were attentive to his business, if he did cure his patients, he should be spoken of with respect, so far as his calling is concerned, while his conduct as an individual might merit severest reprobation. The fact that General Grant drank an inordinate quantity of whiskey, when he was in command of our armies, didn't make him the less a good soldier. It lowered him in the minds of thinking people, but did it change his position, his relative merit, as the chief soldier in the armies of the Union? A man may attain eminence as an artist. His pictures may be the talk of the world, and yet he indulge in conduct which all decent people would regard with abhorrence. What would be thought of a critic who should inveigh against artists, and say that no man who worked in a studio could be received by the aristocrats, simply because a few or many indulged in doings that the public at large didn't approve of? So it seems to me that this manager has gone desperately out of his way, to sling slurs at both the men and the women of the stage, when he says that men and women are not received in society because they are actors.

In the first place he is wrong.

There is not a home in New York City in which Joseph Jefferson, Edwin Booth, Lawrence Barrett, William J. Florence—and I mention these names because they are leaders, not that they are any better than hundreds of other gentlemen whom I could name—could not enter. Without applying the stigma "aristocrat" to Cornelius Vanderbilt, but regarding him simply as a methodical man of business, and a Christian gentleman, I should think very much less of him than I do if I believed that he would not welcome any one of these gentlemen in his parlor and at his table. The fact of the business is, this manager looks at it from a totally crooked point of view. Men and women of eminence are children of genius. Children of genius have from time immemorial been welcome, regardless of any special demerit there might be in their composition. Many a man is welcomed here, there and everywhere because he is an actor.

Actors mashers?

Why, the world is full of mashers. There are men in every calling who consider themselves irresistible, and who are not content with the honest affection of a few, but seek the admiration of the many. I guarantee to find as many clergymen to day who indulge in what the manager calls mashing as he can find actors,

It seems to me as if the whole interview was an ill-considered, ill-timed, ill-conceived ill-digested assault upon a class of exceptionally active industrians.

By the way, I wonder how many aristocrats our manager visits?

POINTS.

The best work I have seen this week is done in the duel scene of Mr. Barnes, by Mr. Gibbs.

Sothern's welcome in Boston was uproarious

Booth and Barrett sat in a Casino box last Friday night as solemn as owls. They have aged perceptibly.

Frederic Robinson has returned, in love with Denver. Perhaps he is prejudiced because Denver likes him. HOWARD.

A big theatrical scheme is said to be on foot in which Samuel French and Son will be heavily interested. The details of the enterprise however will not be furnished until arrangements are completed, and then the news will come from the other side of the Atlantic.

THE

Christmas Number

OF THE

NEW YORK MIRROR

WILL BE PUBLISHED ON

Saturday, Dec. 8.

This publication will be complete in itself, and separate and distinct from the regular issue of THE MIRROR on Thursday of the same week.

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"Although I have been three times around the world, the journey was never finished before I had a longing to return to America. The American people have been most kind to me, and while I have had the honor of appearing before all the crowned heads, and the King of Spain has bestowed upon me the royal decorations of that country, my fame belongs to America.

"Prestidigitation has become an art, and conjurers' tricks have to be surrounded with so much finesse and mystery that the simple forms of trickery that delighted our grandfathers would not be appreciated. Heller, for instance, whom I knew well, was a great magician, but the art of magic as other arts has advanced beyond what he and his contemporaries knew. The old conjurors had no one but themselves to look after. I have ten people with me on tour and 8,000 pounds of baggage.

"Did you ever hear how I astonished the King of Portugal? I had already finished some of my simple tricks, and the King looked upon me as a very devil. 'Now, sire,' I said, 'do me a favor, and choose one of your own pistols, load it with six bullets, which you may mark as you please.' He did so. 'Now fire at my hand!' I said. He protested, but was finally persuaded to try the experiment. When he had finished firing, I gave him five of the bullets, the sixth having penetrated a mirror a little above my shoulder. At my request the shattered mirror was covered with a curtain. I fired at it, and the curtain fell, the mirror standing intact before the astonished spectators.

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